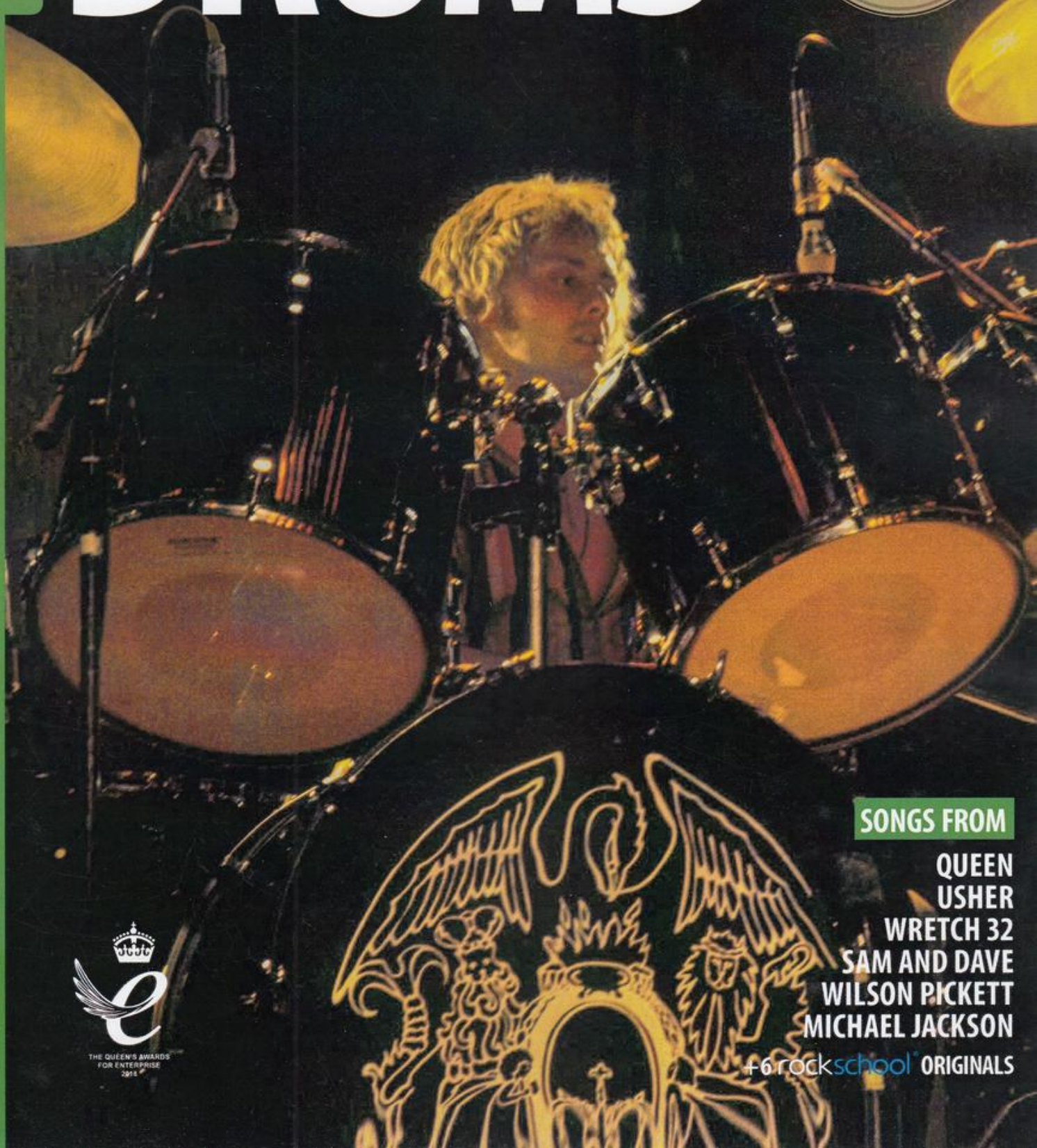
rockschool®

DRUMS GRADE 1

DRUMS

12 TRACKS FOR GRADE 1



SONGS FROM

QUEEN
USHER
WRETCH 32
SAM AND DAVE
WILSON PICKETT
MICHAEL JACKSON
+6 rockschool® ORIGINALS

THE QUEEN'S AWARDS FOR ENTERPRISE 2015

rockschool®

Drums Grade 1

Performance pieces, technical exercises and in-depth guidance for Rockschool examinations

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Acknowledgements

Published by Rockschool Ltd. © 2012 & 2018
Catalogue Number: RSK200061

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Welcome to Rockschool Drums Grade 1

Welcome to Drums Grade 1

Welcome to the **Rockschool 2018 Drums syllabus**. This book and the accompanying downloadable audio contain everything you need to play drums at this grade. In the book you will find the exam scores in standard drum notation, as well as Fact Files and Walkthroughs for each song.

The downloadable audio includes:

- full stereo mixes of 6 Rockschool compositions and 6 arrangements of classic and contemporary hits
- backing tracks (in both click and no-click versions, minus the assessed drum part)
- all necessary audio for the complete range of supporting tests

Drum Exams

At each grade, you have the option of taking one of two different types of examination:

- **Grade Exam:** a Grade Exam is a mixture of music performances, technical work and tests. You prepare three pieces (two of which may be Free Choice Pieces) and the contents of the Technical Exercise section. This accounts for 75% of the exam marks. The other 25% consists of: ***either*** a Sight Reading ***or*** an Improvisation & Interpretation test (10%), a pair of instrument specific Ear Tests (10%) and finally you will be asked five General Musicianship Questions (5%). The pass mark is 60%.

- **Performance Certificate:** in a Performance Certificate you play five pieces. Up to three of these can be Free Choice Pieces. Each song is marked out of 20 and the pass mark is 60%.

Book Contents

The book is divided into a number of sections. These are:

- **Exam Pieces:** in this book you will find six specially commissioned pieces of Grade 1 standard. Each of these is preceded by a ***Fact File***. Each Fact File contains a summary of the song, its style, tempo, key and technical features, along with a list of the musicians who played on it. The song itself is printed on two pages. Immediately after each song is a ***Walkthrough***. This covers the song from a performance perspective, focusing on the technical issues you will encounter. Each song comes with a full mix version and a backing track. Both versions have spoken count-ins at the beginning. Please note that any solos played on the full mix versions are indicative only.

- **Technical Exercises:** you should prepare the exercises set in this grade as indicated. There is also a Fill test that should be practised and played to the backing track.

- **Supporting Tests and General Musicianship Questions:** in Drums Grade 1 there are three supporting tests – ***either*** a Sight Reading ***or*** an Improvisation & Interpretation test and two Ear Tests – and a set of General Musicianship Questions (GMQs) asked at the end of each exam. Examples of the types of tests likely to appear in the exam are printed in this book. Additional examples of both types of test and the GMQs can be found in the Rockschool *Companion Guide To Drums*.

- **Additional Information:** finally, you will find information on exam procedures, marking schemes, and the full notation and backing track of a piece from the next grade as a taster.

Audio

Audio is provided in the form of backing tracks (minus drums, and in two versions: click and no-click) and examples (including drums) for the pieces and the supporting tests where applicable. Audio files are supplied in MP3 format to enable playback on a wide range of compatible devices. Digital versions of the book include audio files in the download. Download audio for hardcopy books from RSL directly at *www.rslawards.com/downloads* — you will need to input this code when prompted: **GBEAT4VFM8**

Syllabus Guide

All candidates should read the accompanying syllabus guide when using this grade book. This can be downloaded from the RSL website: *www.rslawards.com*

Errata

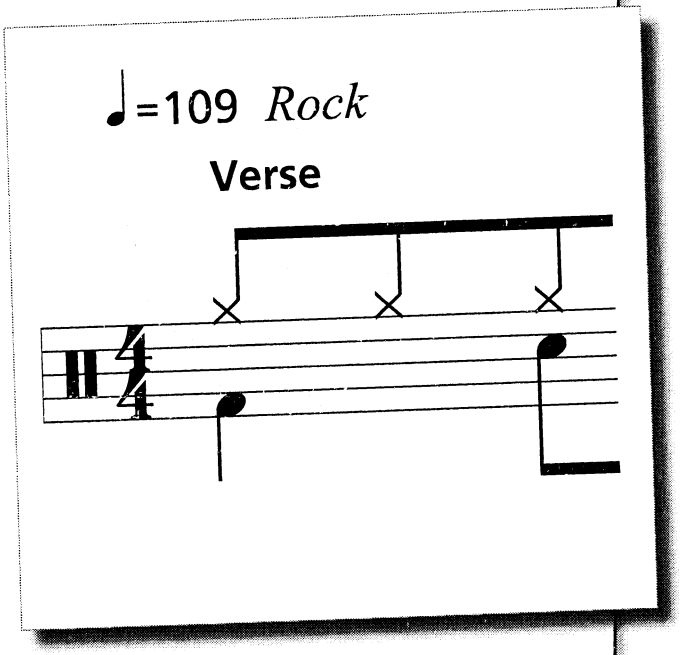
Updates and changes to Rockschool books are documented online. Candidates should check for errata periodically while studying for any examination. Further details can be found on the RSL website: *www.rslawards.com/errata*

Queen

SONG TITLE: I WANT TO BREAK FREE
ALBUM: THE WORKS
LABEL: EMI
GENRE: ROCK POP

WRITTEN BY: JOHN DEACON
PRODUCED BY: QUEEN
AND REINHOLD MACK

UK CHART PEAK: 3



BACKGROUND INFO

'I Want To Break Free' was released in April 1984 and achieved great success. The song was written by Queen's bassist John Deacon and featured on the album *The Works*. In 1984 Queen were a hugely popular band with a varied catalogue of highly successful and influential records under their belt.

The video for 'I Want To Break Free', released at the peak of the MTV era, featured all band members dressed in women's clothing. The idea was devised by drummer Roger Taylor as a parody of the long running soap opera *Coronation Street*. The video was banned by MTV America and various radio stations in the US – this played a significant role in the low ranking of the song in that territory. It reached the Top 10 in most European countries and, in parts of South America and South Africa, the song was adopted as an anthem against social oppression.

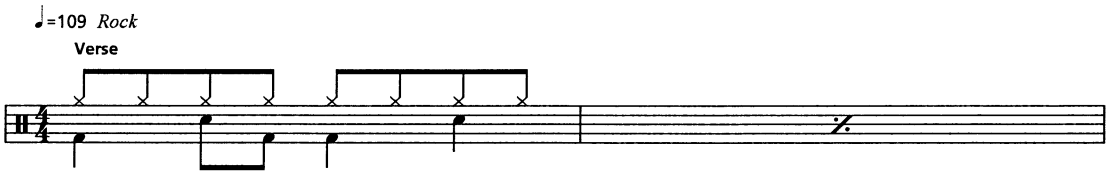
In Brazil the reaction to the video was diametrically opposed to the success of the song. In 1985 Queen performed in front of an audience of 325,000 at *Rock In Rio* and when Freddie Mercury started singing the song wearing a female outfit stones were thrown at him. He realised that his outfit was the reason and so he removed it and calmed the audience down. Mercury remained puzzled and disappointed about their reaction. 'I Want To Break Free' followed the hugely successful 'Radio Ga-Ga', written by drummer Roger Taylor.

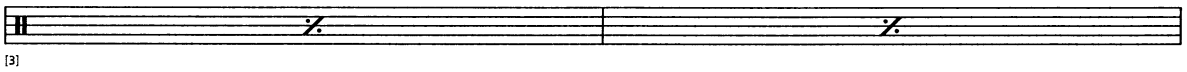
Queen released 18 no.1 albums, 18 no.1 singles and 10 no.1 DVDs. Their record sales are over 150 million with some estimates mentioning over 300 million units. Their 2006 *Greatest Hits* is the best-selling album in the UK, with sales nearing 5.5 million copies.

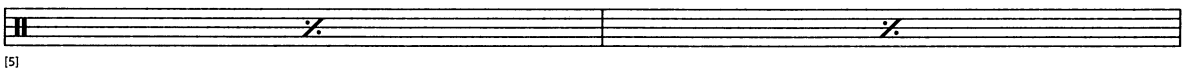
Drummer Roger Taylor is also a multi-instrumentalist and songwriter – he composed at least one track on every Queen album. He is recognized for his unique drum sound and style and has mentioned Mitch Mitchell and Keith Moon as early influences. In 1970 Taylor turned down a chance to become Genesis' drummer, which led to Phil Collins joining instead. Taylor's vocal range is legendary, he is known to reach very high notes live in full voice, whilst playing drums. The raspiness of his delivery and high falsetto make his singing immediately recognisable.

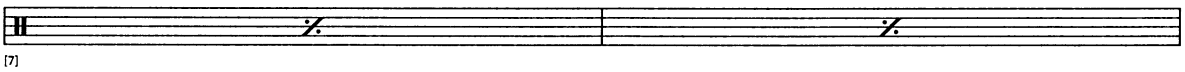
I Want to Break Free

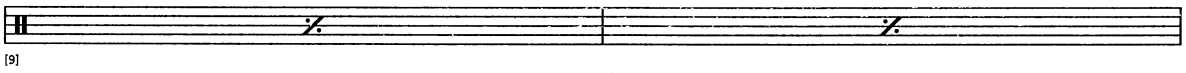
Queen
Words & Music by John Deacon











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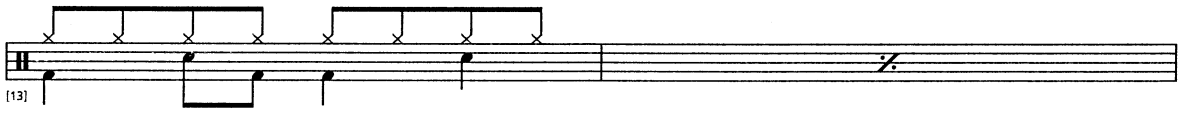
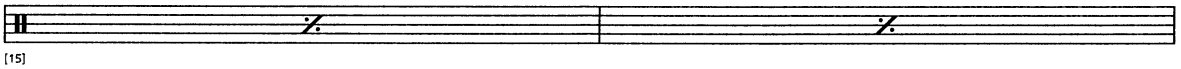
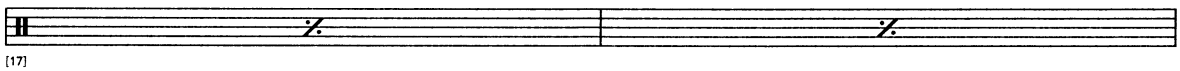
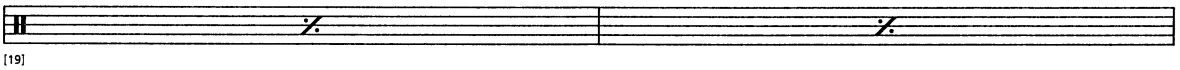
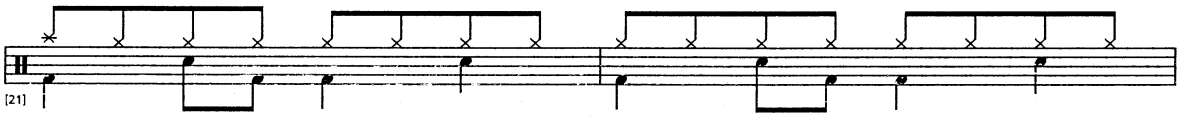
Guitar Solo

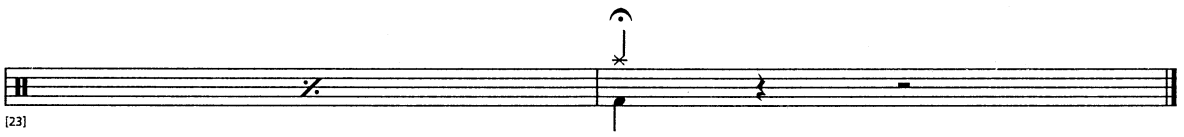












Walkthrough

Verse 1

This piece features the same groove throughout but with a couple of additional elements to look out for. The groove itself involves the right hand playing eighth-notes on the hi-hats while the left hand plays the backbeat on beats 2 and 4. The bass drum then plays beat 1, the '&' of beat 2 and beat 3. This pattern is played throughout both of the verses.

When playing this pattern try to remain consistent, both in terms of playing steady time but also in terms of the sound of kit, making sure that the all of the notes are of equal volume. Listen for the right hand maintaining an even distance between the notes on the hi-hats and be aware of the togetherness of the notes. Where two notes fall simultaneously, for example the snare with the hi-hats on beats 2 and 4, make sure they fall exactly together with no unintentional flams.

Bar 1 is fully notated on the chart but subsequent bars are shown as repeat bars, meaning that they should all be identical to the first bar. Sometimes there can be a danger of losing one's place so it might be helpful to visualize each snare drum hit as one of the two dots in each repeat bar, moving on to the next bar as each two and four on the snare has been played.

Bar 12

In bar 12 the drums stop on beat 1, which is just played between the closed hi-hat and bass drum with the rest of the bar remaining empty. When negotiating a stop such as this it can be helpful to continue to feel the pulse of the music even though the drums aren't being played. This could be done by counting beats 2, 3 and 4 after playing beat 1 or by tapping a heel or simply moving in time to the track. Either way, this should help guarantee that when the drumming recommences the playing is in time and starts right on the beat.

Verse 2

Bar 13

Verse 2 begins in bar 13, and it's worth noting that there's no crash on beat 1. It can be conventional to play a crash at the beginning of a new section, however, by staying off the crash we can create space for the other instruments or vocals.

Bar 21

After playing eight bars of time there's a crash on the downbeat of bar 21. This should be executed seamlessly, so the right hand plays the last eighth-note of the previous bar on the hi-hat, before hitting the crash on beat 1 of bar 21, and resuming eighth-notes on the '&' of beat 1. It may be worth practising hitting the cymbal this way, as it's an essential drumming technique which you will encounter frequently.

Bar 24

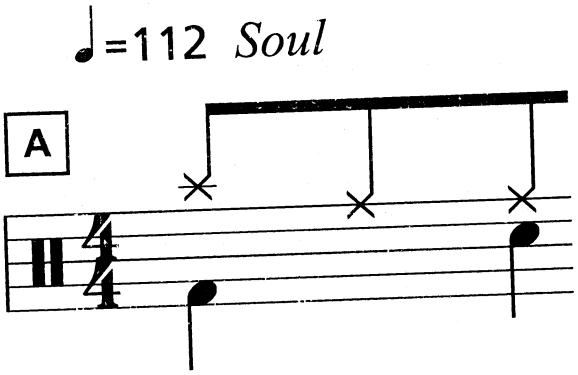
The piece ends with a crash on beat 1 of bar 24. The fermata (or pause) symbol above the note tells us that the final note is of indeterminate length so can be left to ring along with the other instruments.

Wilson Pickett

SONG TITLE: IN THE MIDNIGHT HOUR
ALBUM: IN THE MIDNIGHT HOUR
LABEL: STAX
GENRE: R&B SOUL

WRITTEN BY: WILSON PICKETT AND STEVE CROPPER
PRODUCED BY: JIM STEWART AND STEVE CROPPER

UK CHART PEAK: 12



BACKGROUND INFO

'In The Midnight Hour' was written by Wilson Pickett and Steve Cropper. The song was allegedly written during a meeting they had at the Lorraine Motel in Memphis, where Dr. Martin Luther King was assassinated three years later. Upon its release 'In The Midnight Hour' reached no. 1 on the R&B charts and no. 21 on the Pop charts.

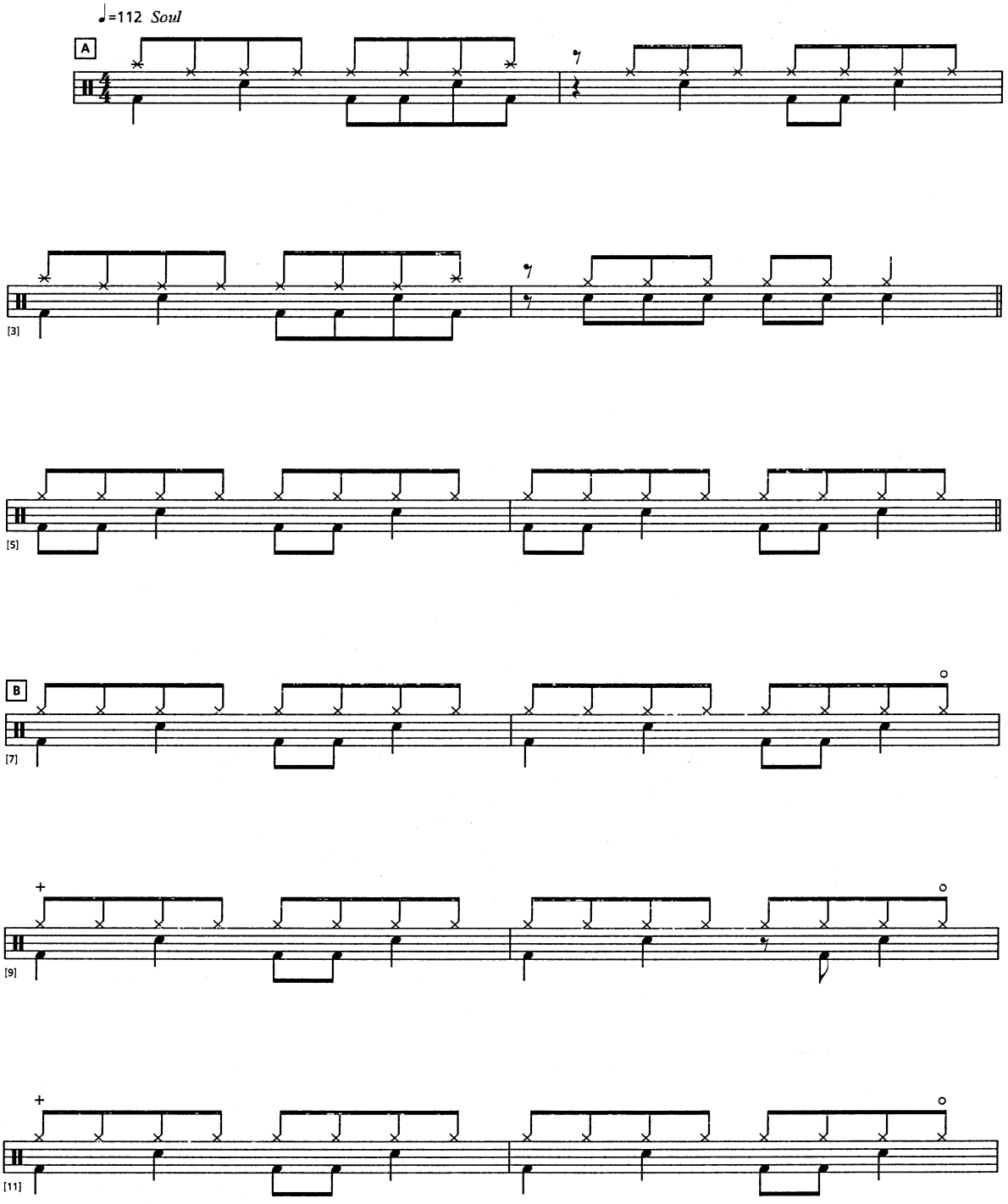
Jerry Wexler (Atlantic Records president at the time) decided to bring in Wilson Pickett for a recording at Stax. That prompted Steve Cropper, who as a member of Booker T. & the MG's was in house guitarist and one of the labels main co-writers, to research a little of Pickett's provenance. Cropper used to work in a record shop and found some records Pickett had recorded. A single by the Falcon's featured a song called "I Found a Love' on which Pickett sang the lead – it contained the line 'And sometimes I call in the midnight hour' which stuck in Cropper's head. With this in mind he set out to write an R&B song for Pickett. For the recording the MG's were assembled and Donald "Duck" Dunn and Al Jackson Jr. added their now legendary groove. The type of backbeat used was something that Jerry Wexler, a music journalist-turned-record producer, insisted upon. Wexler is responsible for coining the term 'Rhythm and Blues' amongst many other significant achievements in the music world, in a career that spanned through the 1950s to the 1980s.

'In The Midnight Hour' was a breakthrough record for Wilson Pickett. Until then his career was relatively successful but Wexler, and Pickett himself, knew there was more to explore. 'In The Midnight Hour' peaked the R&B charts and sold more than a million copies. After its success Pickett did not return to Stax because label owner Jim Stewart banned outside sessions from the label. Pickett recorded in other studios associated with Atlantic Records and produced other hugely successful singles during a short period. These included 'Land of 1,000 Dances', 'Mustang Sally' and 'Funky Broadway', all million sellers. More successful recordings followed and in the early 1970s he recorded 'Call My Name, I'll Be there' and 'Fire and Water' at Muscle Shoals in Alabama.

In The Midnight Hour

Wilson Pickett

Words & Music by Steve Cropper & Wilson Pickett



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[13]
C
[15]
[17]
D
[19]
E
[22]
F
[24]
[26]

Walkthrough

A Section (Bars 1–6)

Bars 1–6 serve as an introduction and the drums come straight in with a classic eighth note soul feel, played between ride cymbal, snare drum and bass drum. Listen to the melody and notice how the bass drum, crash cymbals, and snare drum punctuate the melodic rhythms through bars 1 and 3, particularly with the eighth note 'push' at the end of those bars.

In bar 4, the ride line moves to the hi-hat and plays a rhythmic figure in unison with the snare drum, complementing the melodic riff. Pay attention to anticipating the movement from ride cymbal to hi-hat, and then settle into the groove in bars 5 and 6, which sets the rhythmic scene for the remainder of the arrangement.

From a time-keeping perspective, it's important to feel the quarter note pulse, together with the eighth note subdivisions (counted as 1 & 2 & 3 & 4 &) before the drums come in and then throughout the track. This will help to internalise the timing, feel and consistency of the groove – a practise commonly known as 'developing the inner clock' and a key consideration for all drummers.

B Section (Bars 7–14)

This section features an eighth note groove between hi-hat, snare and bass drum. Aim for a consistent flow of eighth notes and pay attention to the co-ordination of the bass drum variations and snare drum backbeats – all of which fall in unison with the hi-hat. Aim for clean unisons and be careful not to flam.

Bars 8–13 have repeated open and closed hi-hat figures, played on offbeats and downbeats, respectively. When opening and closing hi-hats, be positive and make a good connection with the stick. Be sure to keep the foot in contact with the pedal board, so as not to lose control. Be careful not to open the hi-hat cymbals too far, or to play too loud. Be dynamically sensitive to the groove and track.

With reference to the feel of the groove, be aware of the balance and dynamic consistency of sounds between the hi-hat, ride cymbal (played in other sections), snare drum and bass drum. Listen to how the groove sits with the backing track. How does it sound? How does it feel? To become more familiar with the concept of the audio mix and balance of sounds, listen to the backing track and to the original recording, together with other songs in a similar style.

C Section (Bars 15–18)

The groove continues in a similar way, with the eighth note ride line moving from the hi-hat to the ride cymbal. Notice the crash cymbal at the beginning of bar 15 and pay attention to anticipating the movement from hi-hat to crash cymbal to ride cymbal.

D Section (Bars 19–21)

In this section the general groove continues in a similar way and the eighth note ride line moves from the ride cymbal to the hi-hat.

E Section (Bars 22–23)

This section is a shortened version of the introduction, which complements the melody and again the ride line moves from the hi-hat to the ride cymbal.

F Section (Bars 24–27)

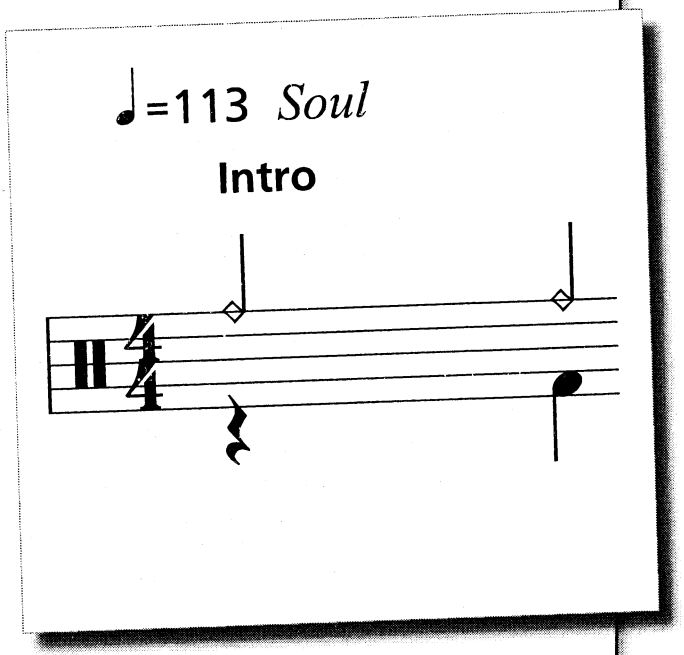
Bars 24–27 represent the end section of the arrangement. The the main feature of this section is the interplay between the snare drum quarter notes and bass drum offbeats. Be very definite and positive with the snare beats and watch out for the unison figure between hi-hat and snare in bar 27, followed by the bass drum and crash cymbal unison on the last eighth note of the bar to finish.

Sam and Dave

SONG TITLE: SOUL MAN
ALBUM: SOUL MEN
LABEL: STAX
GENRE: SOUL

WRITTEN BY: ISAAC HAYES AND DAVID PORTER
PRODUCED BY: ISAAC HAYES AND DAVID PORTER

UK CHART PEAK: 24



BACKGROUND INFO

'Soul Man' was composed by the legendary Isaac Hayes in collaboration with David Porter and became a huge commercial success for Sam & Dave, who released it as a single in 1967 on Stax Records. They won a Grammy Award for Best Rhythm and Blues Group Performance, Vocal or Instrumental.

The song's inspiration was found in the turmoil of the Civil Rights Movement. Isaac Hayes saw a television news item on the aftermath of the 12th Street riot in Detroit, Michigan. He noted that the buildings that had not been destroyed during the riot were marked with the word 'soul' – most of these building were owned and operated by African-Americans. The lyrics, borrowing from the biblical story of Passover, talk about rising above one's conditions.

Sam & Dave (Sam Moore and Dave Prater) recorded the song in their classic style alternating vocals and occasionally joining together. The backing band was Stax's usual outfit, Booker T. & The M.G.'s, featuring Booker T. on keyboards, Donald "Duck" Dunn on bass, Steve Cropper on guitar and Al Jackson Jr. on drums. The horns were recorded by The Mar-Keys Horns.

The exclamation 'play it Steve' heard on the song refers to guitarist Steve Cropper. Two versions were cut on the same session, with a notable difference in the opening drum roll and lyric. One version was recorded in mono for the single release and the stereo version was included on the album.

Sam & Dave built a reputation for being a strong and dynamic live act, earning the nickname 'Double Dynamite'. At the time of *Soul Men*, Sam & Dave averaged 280 shows per year. In 1972, with the demise of the Stax label due to legal and financial complications, they spent some time without a label but with demand for their shows in Europe. They recorded for United Artists in 1975 and in 1976 they provided vocals on 'Come On, Come Over' for Jaco Pastorius' eponymous debut album. The duo were known for their infighting, resulting in them not speaking off stage for 13 years and requiring separate dressing rooms.

Isaac Hayes released his first solo album in 1968. It was a commercial failure but he went on to produce the highly acclaimed *Hot Buttered Soul* in 1969 and the Oscar winning soundtrack for *Shaft* in 1971.

Soul Man

Sam and Dave

Words & Music by Isaac Hayes & David Porter

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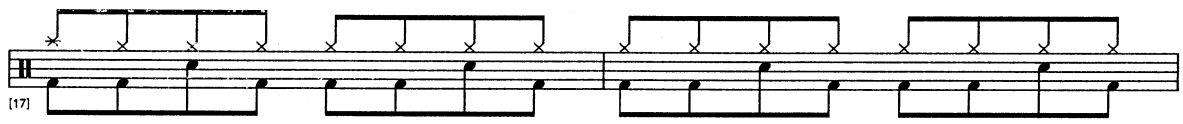
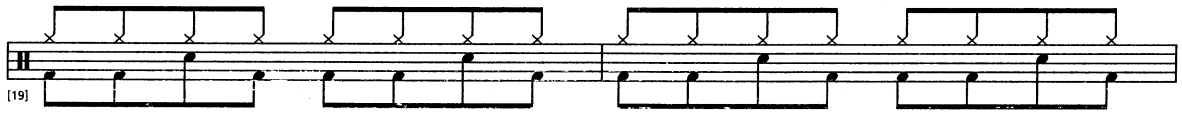
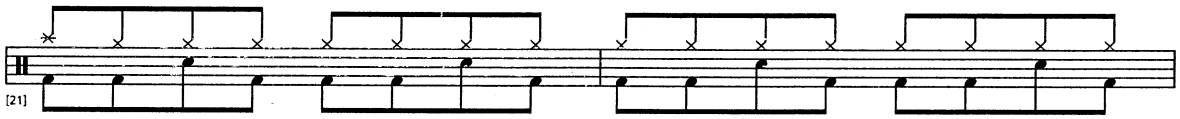
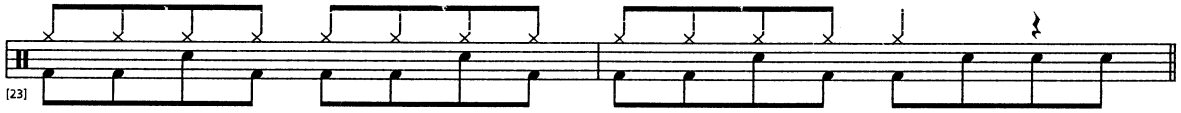
Chorus









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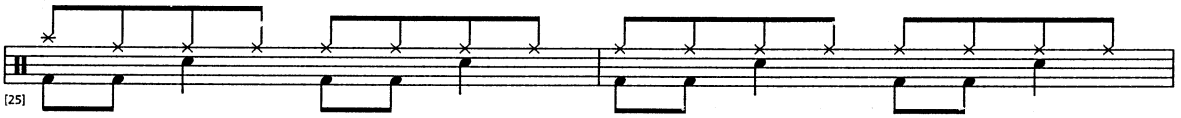
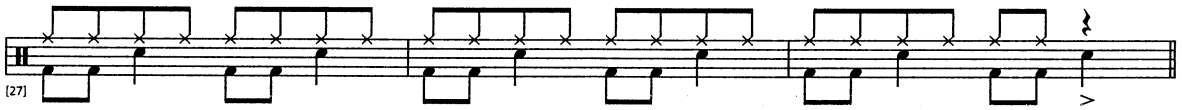




Outro

Walkthrough

Intro

The piece begins with a quarter-note based pattern, played between the ride cymbal bell and bass drum. The ride plays quarter-notes and the bass drum plays beats 2 and 4. This kind of pattern is effective in conveying the pulse and offers a lighter feel than playing all of the quarter-notes on the bass drum.

If it is too challenging to play the ride cymbal bell consistently, you could play the body of the cymbal. However, the bell sound is one of the identifying features of the piece, so should ideally be worked towards. When playing the bell, a fuller sound can be generated by striking it using the shoulder of the stick as opposed to the tip. Most drummers play the ride bell this way in most playing situations, however, it's worth remembering that if played too hard it can also be an overpowering sound relative to the rest of the kit.

The intro finishes with an accented note on the snare drum on beat 3 of bar 4. This is probably easiest played with the right hand, simply by moving it from the ride cymbal to snare.

Vamp (Bar 5)

Bar 5 sees the introduction of main groove which features an eighth-note feel played between the bass drum, snare drum and hi-hats. Notice the crash on beat 1 – this means getting straight back to the hi-hats for the second eighth-note of the bar.

Verse (Bar 9)

The eight-bar verse begins in bar 9, however, there is no change in the drum part to signify this. This section ends with a slight variation in the basic feel, with an additional snare drum on the last eighth-note of the bar, which works as way of signalling the transition into the chorus.

Chorus (Bar 17)

The chorus begins with a crash on beat 1 of bar 17 where the groove also changes. Here the bass drum plays all eighth-notes except for beats 2 and 4, where the snare plays. This is an effective and driving rhythm, but requires care in avoiding the bass drum playing all of the eighth-notes along with the right hand. This eight-bar section ends with an eighth-note fill on the snare in bar 24, which is probably easiest played with the right hand moving from the hi-hats to the snare drum.

Bridge (Bar 25)

Here, the right hand moves over to the ride cymbal along with a change in bass drum pattern. Notice also the crash on beat 1 of bar 25 and the snare drum accent on beat 4 of bar 29.

Outro (Bar 30)

The outro sees a return to the intro pattern and quarter-notes on the ride cymbal bell. Notice that there is no crash or bass drum on beat 1 of bar 30 with the bass drum playing only beats 2 and 4. Bars 29 and 30 are quite different so the transition between them can be challenging and perhaps worth working on isolation.

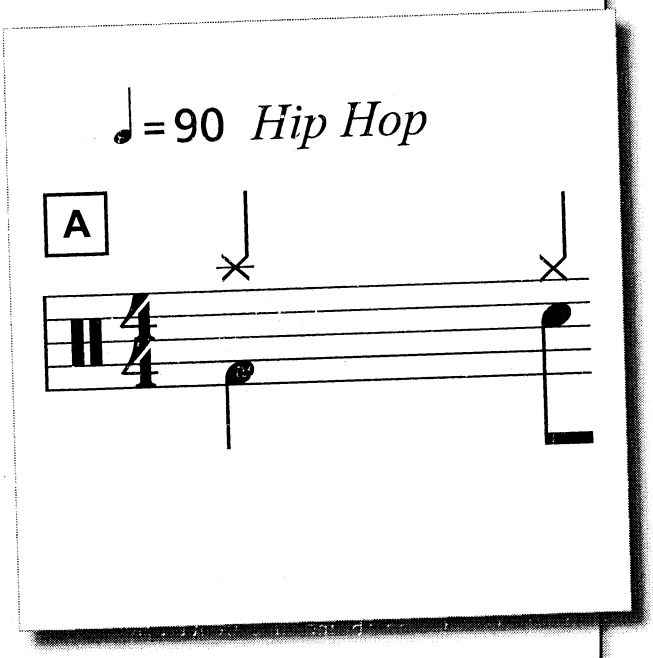
The piece ends with an eighth-note fill on the snare drum which at this tempo could be executed using just the right hand, moving it down from the ride cymbal on beat 2.

Wretch 32

SONG TITLE: LIBERATION
ALBUM: GROWING OVER LIFE
LABEL: POLYDOR RECORDS
GENRE: HIP HOP / R&B / GRIME

WRITTEN BY: WRETCH 32 AND KZ
PRODUCED BY: WRETCH 32

UK CHART PEAK: NOT CHARTED



BACKGROUND INFO

Wretch 32 is Jermaine Scott Sinclair's stage name. He is a very successful grime artist from Tottenham, London, whose debut album *Black and White* has sold over a million copies. The single 'Don't Go' peaked at no. 1 in the UK Singles chart in 2011. In 2012 he was chosen as one of the main faces for the Adidas and Coca-Cola advertising campaigns during the London Olympic Games. After a number of self-produced releases in the early part of his career his profile began to rise and he was nominated for the BBC's Sound of 2011, an annual poll that predicts which artists will progress in the course the upcoming year. Wretch 32 signed to Ministry of Sound soon after and released *Black and White* later in that year to great critical and commercial acclaim.

His success led to various collaborations with artists including Ed Sheeran, with whom he recorded 'Hush Little Baby', featured on Wretch 32's debut album *Wretchrospective* and released as its fifth single. During April and May of 2012 he toured arenas around the UK. In 2013 he collaborated with Emeli Sandé and Naughty Boy. He also toured the UK with George The Poet, Jacob Banks and Context. His live band has included drummers McKNasty (Joshua 'Josh' McKenzie) and Luke Harris. Wretch 32 also recorded with drummer Richard Spaven on a version of Bob Marley's 'Could You Be Loved?'

His debut album for Polydor Records *Growing Over Life* was released in September 2016 and spanned five singles. The album reached no.5 in the UK Album Charts. His 2017 release FR32, also for Polydor, did not chart.

Liberation

Wretch 32
Words & Music by Jermaine Scott
& Kwame Kwei-Armah

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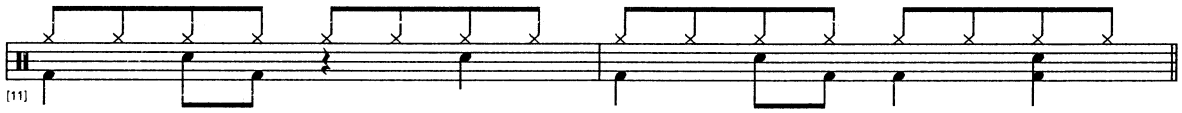
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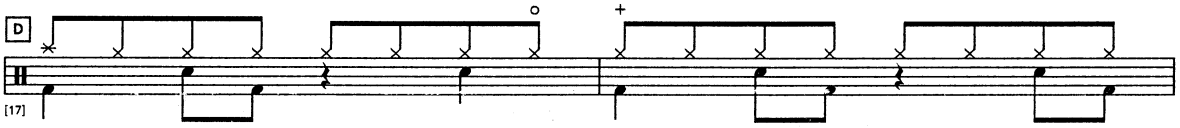
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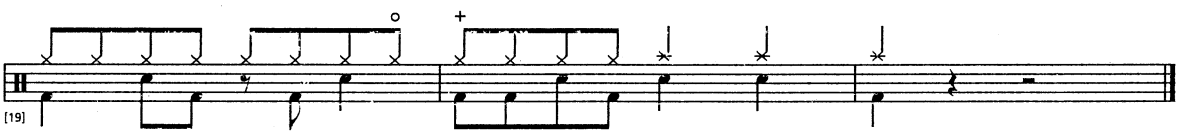
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Walkthrough

A Section (Bars 1–4)

This hip hop track begins with a four bar introduction, featuring a spacious groove between hi hat, snare drum and bass drum. Notice the crash cymbal in unison with the bass drum as the drums enter and also the three part unison between hi hat, snare drum and bass drum on beat 4 of bar 2.

The tempo is relatively slow, which can be challenging when playing quarter notes on the hi-hat. With this in mind, it's important to feel the quarter note pulse, together with the eighth note subdivisions (counted as 1 & 2 & 3 & 4 &) before the drums come in and then throughout the track. This will help to internalise the timing, feel and consistency of the groove – a concept commonly known as 'developing the inner clock', which is a key consideration for all drummers.

The bass drum is reasonably syncopated in this groove, so be sure to place the offbeat eighth notes between the hi-hat and ride line, to create an even and consistent time flow.

With reference to the feel of the groove throughout the track, be aware of the dynamic balance and consistency of sounds between the hi-hat, ride cymbal (played in the C Section), snare drum and bass drum. Listen to how the groove locks in with the backing track. How does it sound? How does it feel? To become more familiar with the concept of the audio mix and dynamic balance, listen to the backing track of this arrangement (with drums) and also to the original recording, together with other songs in a similar style.

B Section (Bars 5–12)

This section features an eighth note groove between hi-hat, snare and bass drum. Bar 5 begins with a crash cymbal, so be aware of anticipating the movement from the previous quarter note feel on the hi-hat, to the crash cymbal, then to eighth notes on the hi-hat. Aim for a good consistent flow of eighth notes and pay attention to the co-ordination of the bass drum variations and snare drum backbeats – all of which fall in unison with the hi-hat. Those unisons should fall together so be careful not to flam.

Be aware of the unison between hi-hat, snare and bass drum, followed by the open hi hat, over beat 4 of bar 8. When opening and closing hi-hat cymbals, be positive and make a good connection with the stick. Give the open hi-hat note its full duration, closing on the first note of bar 9, and be sure to keep the foot in contact with the pedal board, so as not to lose control. Be careful not to open the hi-hat cymbals too far, or to play too loud. Be dynamically sensitive to the groove and track.

C Section (Bars 13–16)

In this section, the ride line changes from eighth notes on the hi-hat to quarter notes on the ride cymbal. Also, there is no snare drum in bars 13–15, so the groove here becomes very spacious, which requires a degree of anticipation and counting, to feel the space and to ensure a good time flow of notes. The section ends with crash cymbal and snare drum unisons, punctuated with bass drum offbeats.

D Section (Bars 17–21)

In this end section of the arrangement, the groove ride line changes from quarter notes on the ride cymbal to eighth notes on the hi-hat, with snare drum backbeats, bass drum variations and open and closed hi-hats, similar to the groove and feel of the B Section. Again, be aware of anticipating the movement and time-feel change from the previous section, accordingly.

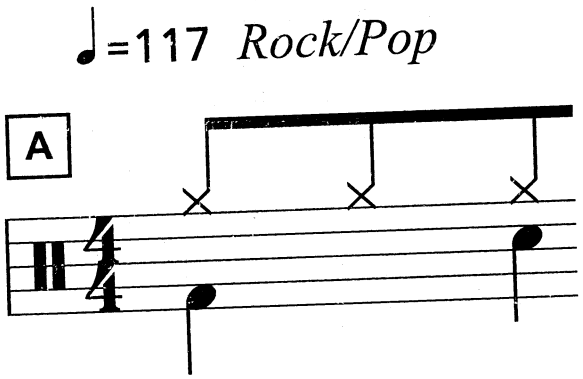
The arrangement ends with quarter note crash cymbals and respective snare drum and bass drum unisons on beats 3 and 4 of bar 20, into bar 21 to finish.

Michael Jackson

SONG TITLE: BILLIE JEAN
ALBUM: THRILLER
LABEL: EPIC
GENRE: POP/DISCO/FUNK

WRITTEN BY: MICHAEL JACKSON
PRODUCED BY: QUINCY JONES AND MICHAEL JACKSON

UK CHART PEAK: 1



BACKGROUND INFO

'Billie Jean' was released as a single in January 1983. It reached the no.1 spot on the charts in many countries and together with other cuts from the *Thriller* album it dominated much of the airwaves during that year. *Thriller* is the best selling album of all time. 'Billie Jean' spent seven weeks at no. 1 on the Billboard Hot 100.

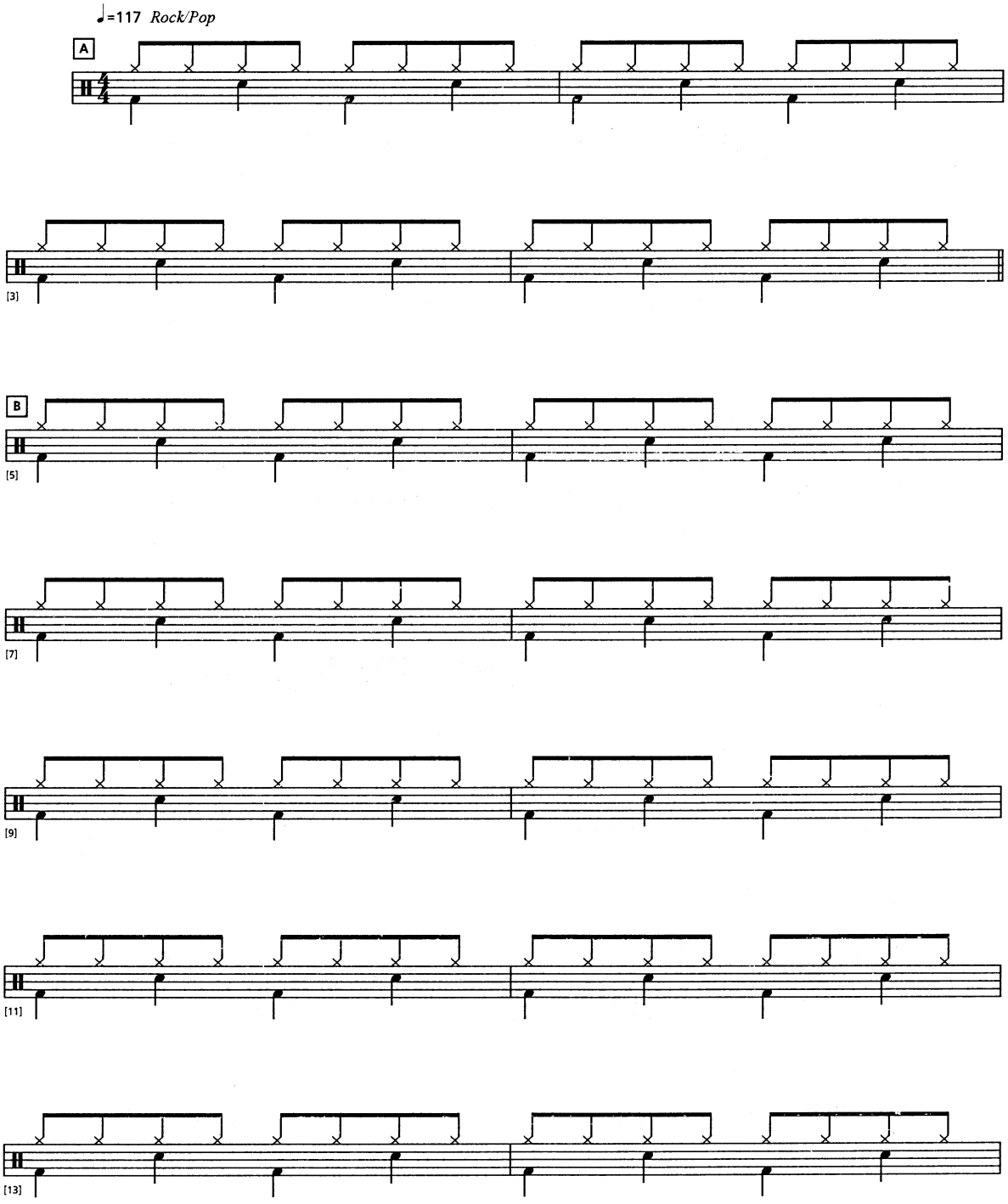
Jackson knew he had a successful single from the word go – it made him dance and that made him pursue the idea. He produced an elaborate demo and was very keen on the song. It is alleged that Quincy Jones was not in favour of including the song on the record and that he asked Jackson to cut the intro. This, together with disagreements over production credits and royalties, led to a temporary fallout between Jackson and Jones. Once they resolved their differences they recorded the song. Jackson cut his lead vocal in one take and overdubbed backing vocals through a six foot long cardboard tube. Saxophonist Tom Scott played the lyricon and bassist Louis Johnson was called to cut the bass already composed by Jackson. After playing the now iconic bass line on every bass guitar he owned Jackson settled for the sound of a Yamaha. Greg Phillinganes played the keyboards and the drums were recorded by Leon Ndugu Chancler. The song was mixed by Bruce Swedien. Jackson gave him instructions to create a drum sound and overall sonic personality no one had ever heard before. Swedien, who usually mixed songs once, mixed 'Billie Jean' 91 times.

Leon Ndugu Chancler is a musician of enormous significance. He started playing drums at the age of thirteen and graduated from California State University with a degree in music education in his early twenties. He played and recorded with Willie Bobo, Gerald Wilson Big Band, Herbie Hancock, Miles Davis, Freddie Hubbard, Bobby Hutcherson, George Benson, Stanley Clarke, The Crusaders, George Duke, Jean-Luc Ponty, John Lee Hooker, Hubert Laws, Thelonious Monk, Patrice Rushen, Santana, Eddie Harris, Donna Summer and Weather Report, amongst many others.

Leon Ndugu Chancler was also a committed educator and in 2006 he became Adjunct Assistant Professor of Jazz Studies at the University of Southern California. He passed away in early 2018 aged 65. He was a giving man that touched the lives of many through music.

Billie Jean

Michael Jackson
Words & Music by Michael Jackson



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Walkthrough

A Section (Bars 1–4)

Bar 1 | *The groove*

'Billie Jean' contains one of the most iconic drum beats of the twentieth century. The track begins with a two-bar groove solo. The groove is in 4/4 time and the bass drum and snare drum take up equal prominence within the rhythm. The bass drum is played on beats 1 and 3 and the snare drum on two and four. A strong accented stress on the second and fourth beats of the bar is called the backbeat. The hi-hat remains closed for the most part and provides the eighth note momentum to the rhythm. Listen to the original recording to absorb the relative volumes of the bass drum, snare drum and hi-hat. In drumming, the "internal dynamics" of a groove are referred to when considering how loud each part of the drum kit is in relation to the other.

When practicing with the click and the backing track try to play as consistently and as accurately as possible from the first beat of bar 1. Avoid taking the first bar to settle into the rhythm. Once the band joins in at bar 3, lock in with the bass guitar part which moves in eighth notes. Although this is a seemingly simple groove it can take a long time to master it.

Experiment with different ways to phrase the hi-hat. Try an accent on the first of every two notes or perhaps playing all notes at the same volume. Also, try playing on the edge of the hi-hats, on the top, or a combination of both.

B Section (Bars 5–16)

Bar 5 | *Song structure*

In any arrangement it is important for the drummer to be aware of the form of the music. In 'Billie Jean' the first verse (which begins at bar 5) is 12 bars long. This is followed by an eight bar pre-chorus and a 12 bar chorus. The introduction in this arrangement is four bars long; two bars of solo drum groove followed by two bars of full band groove.

C Section (Bars 17–20)

Bar 18–20 | *Open and closed hi-hat*

The open hi-hat adds a different flavour to the beat. Notice how the use of open hi-hat increases as the tension in the song heightens at the end of the pre-chorus. In bar 18 the hi-hat opens only once on the off-beat of beat 4. In bar 19 the hi-hat opens twice and in bar 20 the hi-hat opens and closes four times. This creates a feeling of excitement which helps to create tension in the music. The open hi-hat is indicated with "o" written above the hi-hat note on the stave and a "+" symbol indicates a closed hi-hat.

D Section (Bars 21–33)

Bar 21 | *Crash cymbal*

The crash cymbal is used like a capital letter at the beginning of a sentence. In bar 21 the crash cymbal signifies and enhances the start of the chorus. Play the crash cymbal confidently but at a volume in sympathy with the rest of the drum kit. Take into account the size of the room being played in, the proximity of the listening audience as well as the volume of the music being played whether that is a backing track or live musicians.

Bar 33 | *Rests of different note values*

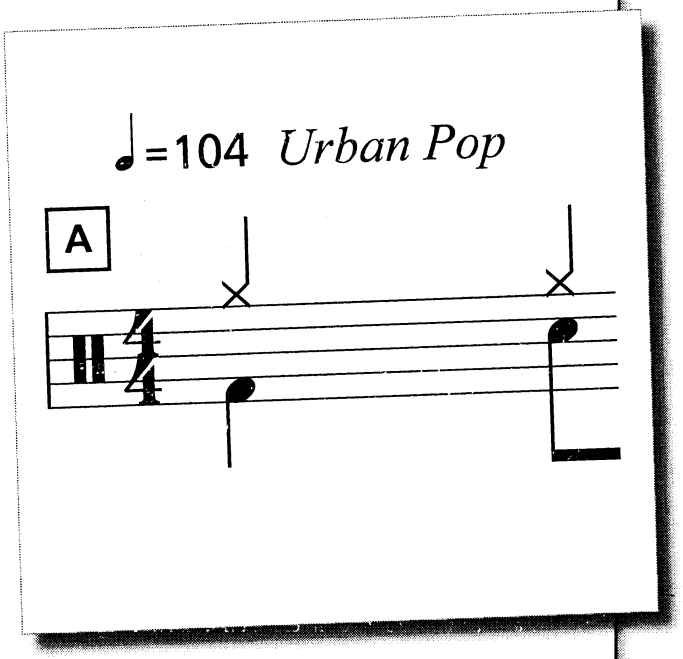
As a drummer it is equally important to recognise silence as much as sound and be familiar with the notation for both. In bar 33 there are three beats of silence indicated by the use of a quarter-note rest followed by a half-note rest. Be sure to learn all the note sounds and rests for the grade you are studying.

Usher

SONG TITLE: YEAH
ALBUM: CONFESSIONS
LABEL: ARISTA
GENRE: R&B/POP

WRITTEN BY: CHRISTOPHER BRIDGES, JAMES PHILIPS, JONATHAN SMITH, LEMARQUIS JEFFERSON, PATRICK SMITH, RAUL ZEBALLOS AND SEAN GARRETT
PRODUCED BY: LIL JON

UK CHART PEAK: 1



BACKGROUND INFO

'Yeah' was the lead single from Usher's fourth album *Confessions*. It topped the Billboard charts for twelve weeks until Usher's following single, 'Burn', replaced it at the top spot. 'Yeah' also reached the top of the charts in twelve other countries including the UK, New Zealand, Australia, Canada, Belgium, Germany and Norway. The song won a Grammy Award for Best Rap/Sung Collaboration and sold over 4 million copies in the US alone.

In the Autumn of 2003 Usher finished *Confessions* and submitted it to the record company. Upon hearing it Arista's president, L.A Reid, felt the album lacked a lead single and asked Usher to record a few more tracks. 'Yeah' was recorded in the sessions that followed, produced by Lil Jon. The song gained a great deal of praise from music critics. 'Yeah's' mix of hip hop, soul and ballad made it interesting yet accessible and that captured the public's imagination. The video for 'Yeah' won two awards for Best Dance Video and Best Male Video at the 2005 MTV Video Music awards

Usher is a global pop star. He has sold over 75 million records and topped the charts all over the world. He is an influential role model to many. His style is a singular blend of R&B and pop with lyrics that touch upon love, relationships and lifestyle, and much of what he sings about is autobiographical. Usher says he is profoundly influenced by Michael Jackson and Prince. His vocal technique is highly developed and rather unusual for someone in the R&B/rap genre – this gives his music a wide reaching appeal and a melodic dimension unusual in the style. Usher's performances are typically sleek productions with a great deal of showmanship and choreography. He is an outspoken social commentator, known to support feminism and enjoy art, which he collects.

Usher owns a record label, RBMG, which counts Justin Bieber as one of its acts. In 2010 he joined the American TV show *The Voice* and also made an appearance on *Britain's Got Talent*. Usher had a role in the film *Hands Of Stone*, a biopic about the Panamanian boxer Roberto Durán. He acted alongside Robert De Niro, Édgar Ramirez, Ana de Armas and Ellen Barkin.

Yeah

Usher

Words & Music by Garrett Hamler, Patrick Smith, James Phillips,
Christopher Bridges, LaMarquis Jefferson, Jonathan Smith & Robert McDowell

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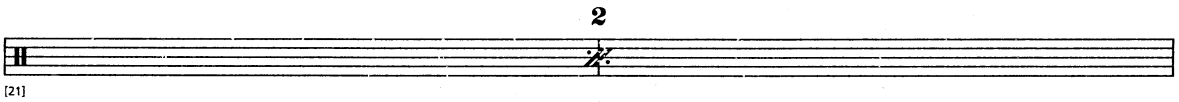
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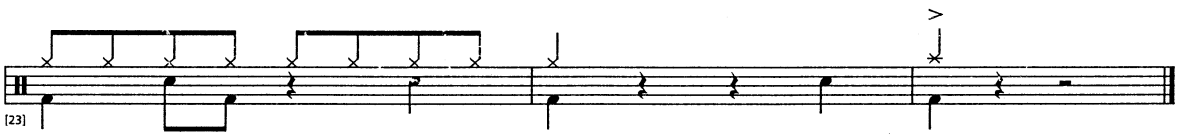
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Walkthrough

A Section (Bars 1–8)

Bars 1–8 | *Introduction*
This hip hop influenced pop track contains two drum patterns. Both grooves incorporate the hi-hat, bass drum and snare drum. The first pattern is played during the introduction (eight bars), and contains quarter notes on the hi-hat. Play these at a consistent volume along with the snare drum (which is playing with the hi-hats on beats 2 and 4). Play the snare drum firmly in the centre of the drum head, but not overly loud. The bass drum is playing on the first beat of the bar and then the fourth eighth note of the bar.

B Section (Bars 9–25)

Bars 9–23 | *Groove pattern 2*
The second groove is located between bars 9 and 22. Notice that the bass drum and snare drum parts are the same as those in the introduction, however, the hi-hat has changed from quarter notes to eighth notes. This increased rhythmic movement creates a feeling of excitement in the music. When moving between different hi-hat rhythms and playing static bass drum and snare drum parts, aim to keep the static parts consistent and unaffected by the alteration in the changing hi-hat part. This may prove to be a challenge, but work slowly beat by beat and eventually the groove will be mastered.

Bar 9 | *Crash cymbal*
Playing the crash cymbal on beat 1 of bar 9 indicates the start of a new section. In this instance the crash indicates the start of the verse. The use of the crash cymbal at the start of a new section is like a capital letter at the start of a sentence. The bass drum is played with the crash cymbal; be careful that both instruments play at exactly the same time and not slightly before or after each other.

Bar 9 | *Open hi-hat*
On the last eighth note of bar 9 there is a small circle "O" above the hi-hat note. This means to open the hi-hat using the foot on the pedal while playing the hi-hat with the hand. Try not to lean back or rock to the side when playing either the bass drum or hi-hat pedal. Keep the body as centred as possible.

Bar 10 | *Closed hi-hat*
On the first beat of bar 10 there is a cross "+" notated above the hi-hat. This means to close the hi-hat using the foot on the pedal. Do this while the stick connects with the hi-hat to play beat 1. When playing the open hi-hat on the last eighth note of bar 9 and beat 1 of bar 10 the sound generated will be similar to the words "pea-soup". Use that as a reference to help create the sound. Notice that when the hi-hat is being closed by the foot the bass drum is also playing so both feet will press down together. Try practicing this slowly and focus on accuracy and timing, and to aid coordination..

Bar 13 | *Two bar repeat*
In bar 13 there is a two bar repeat. This is a diagonal line travelling from one bar through to the bottom corner of the other. The bar line is the vertical line in the middle, indicating that the drummer needs to repeat the previous two bars. This is very common on drum charts where the arranger wants the drummer to play a two bar loop over and over again.

Bar 24 | *Ending phrase*
In the penultimate bar the drummer plays two quarter note figures with rests in between. There is a hi-hat and snare drum in unison on beat 1. This is followed by two quarter-note rests and then a snare drum on beat 4, concluding with a crash cymbal and bass drum together on beat 1.

Kaiser Roll

SONG TITLE: KAISER ROLL
GENRE: INDIE ROCK
TEMPO: 115 BPM

TECH FEATURES: CRASH HITS
OPEN HI-HAT
MOVING BETWEEN CYMBALS

COMPOSER: NOAM LEDERMAN

PERSONNEL: STUART RYAN (GTR)
HENRY THOMAS (BASS)
NOAM LEDERMAN (DRUMS/ PERCUSSION)

OVERVIEW

'Kaiser Roll' is written in the style of mod-influenced British indie groups including Blur, Kaiser Chiefs and Ocean Colour Scene. It should be played with the energy of rock and its techniques include open hi-hat and moving between cymbals.

STYLE FOCUS

This style of drumming takes its lead from mod music of the late 1970s and early 1980s. Mod drummers had more finesse than their punk peers and looked to the grooves of northern soul for inspiration. Rick Buckler of The Jam could power a track like 'A' Bomb In Wardour Street' with as much energy as a punk drummer, but he could easily groove like a Motown drummer on songs such as 'Town Called Malice'. Steve White, who played with Paul Weller in The Style Council and later solo, is a master of soul and R&B influenced rock who frequently uses accents on his hi-hat to add a pulse to his grooves.

THE BIGGER PICTURE

Even though their music was faster and tougher, The Jam were inspired by their forefathers The Who, The Small Faces and The Kinks. Later in the band's career, their music had a touch of northern soul as well as punk as their catchy, guitar driven songs boasted memorable hooks and driving drum beats.

The Jam's frontman Paul Weller turned his back on the mod scene when he formed The Style Council, only to return to the fold in the 1990s with acclaimed albums *Wild Wood* (1993) and *Heavy Soul* (1997).

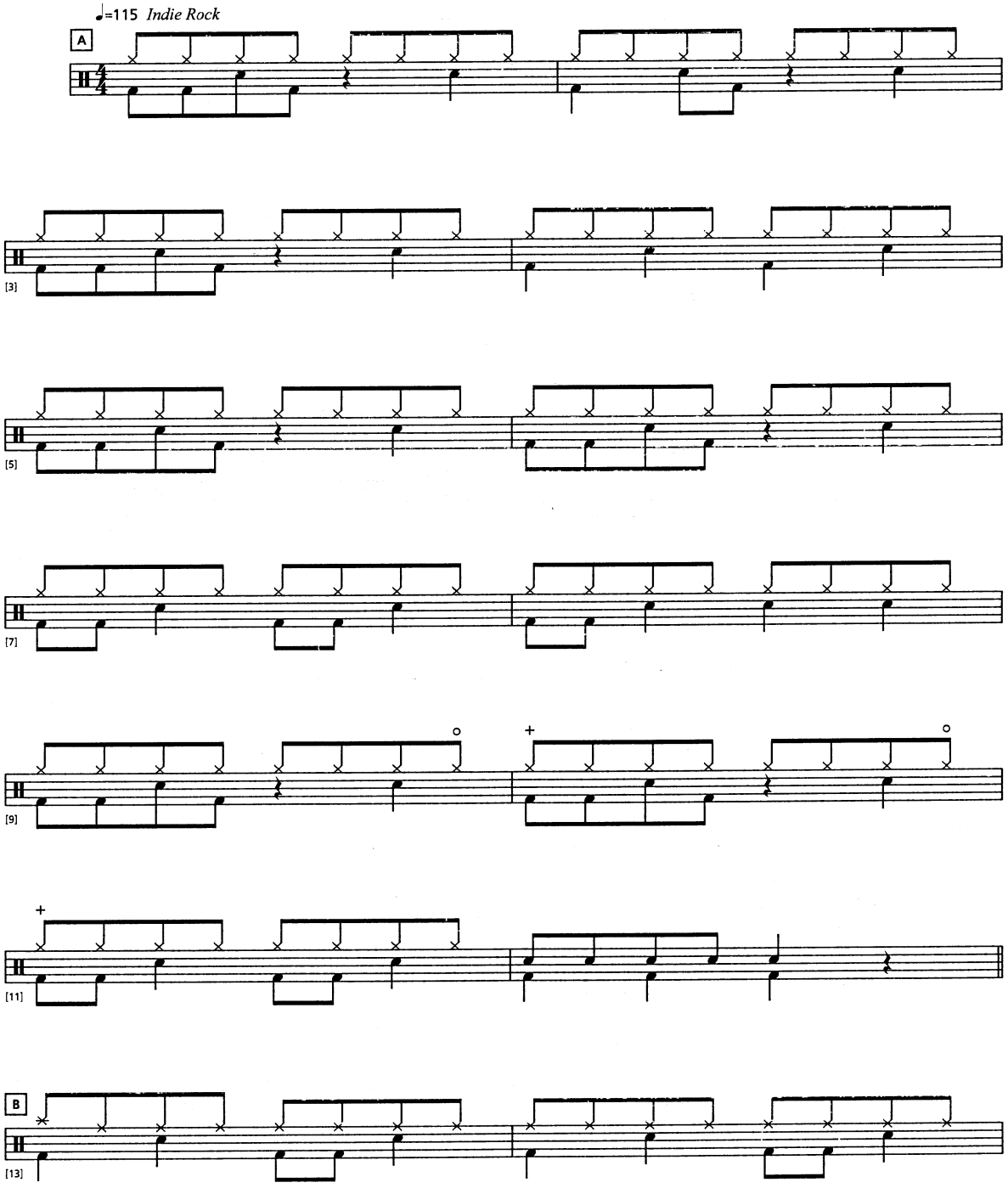
The Kaiser Chiefs picked up where The Jam ended with a sound dominated by crunchy guitars. Later, the band replaced their punk influences with pop sensibilities inspired by the great British bands of the 1980s, especially Madness.

RECOMMENDED LISTENING

The Kaiser Chiefs' debut album *Employment* (2005) boasts two standout songs: 'Oh My God' and 'I Predict A Riot'. For Motown-influenced mod drumming, listen to Rick Buckler on the The Jam's hit 'Town Called Malice' from their final album *The Gift* (1981). Weller's album *Stanley Road* (1995), featuring the single 'The Changingman', is a mod classic with drumming from Steve White. Lastly, Ocean Colour Scene's 'The Day We Caught The Train' is a good example of this style from indie's Britpop era.

Kaiser Roll

Noam Lederman



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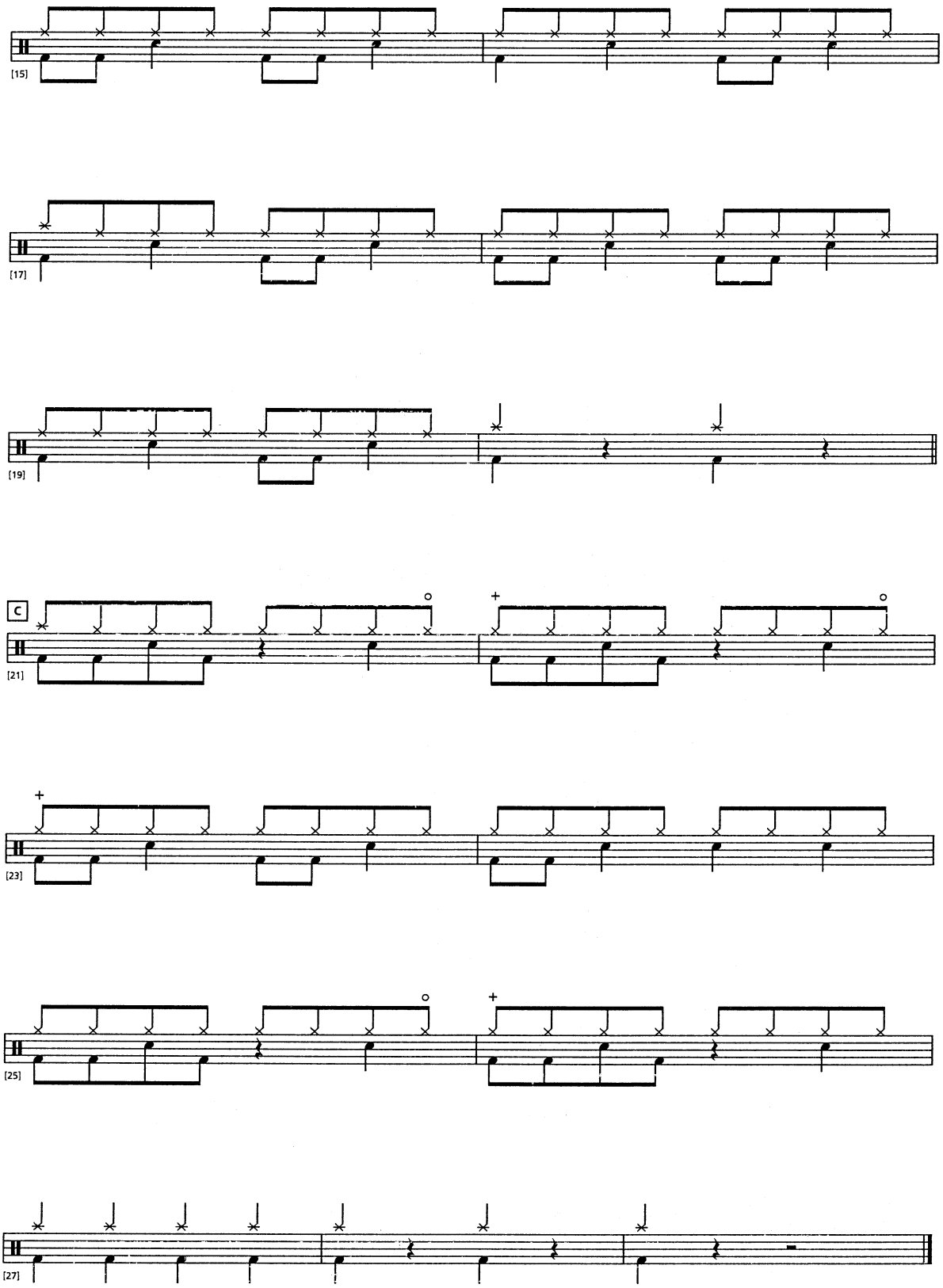

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Walkthrough

A Section (Bars 1–12)

This is the A section of the piece which, in most rock songs, is referred to as the verse. The groove is introduced straight away with eighth note hi-hats, backbeat snare and a varied bass drum pattern. The open/closed hi-hat is added from bar 9 and there is a snare/bass drum fill in bar 12.

Bars 1–4 | *Groove*
The snare and bass drum pattern follows the guitar riff, so pay attention to what is played on the track. Isolating each beat and focusing upon the bass drum pattern is a good starting point when working on this section. On beat 1 there are two consecutive bass drums to play. Remember that these must be performed evenly and, as long as you focus on the balance and do not stop the natural bounce of the bass drum beater, this should be achieved.

Bar 1 | *Quarter-note rest*
In the third beat of the bar there is a quarter-note rest. This means that nothing will be played at the bottom part of the stave. However, the hi-hats notated above the rest should be played. These will also help you maintain a steady and consistent pulse.

Bar 5 | *Note values*
There are two rhythmic note values used in this bar: quarter notes and eighth notes. Remember that quarter notes are counted as "1 2 3 4" and eighth notes as "1 & 2 & 3 & 4 &".

Bar 9 | *Open hi-hat*
The 'o' symbol above the hi-hat note means that the hi-hat should be played in the open position. This open hi-hat sound is created by loosening the hi-hat pedal and hitting the hi-hat at the same time. In order to play open hi-hat in time you will need to co-ordinate the movement of your hi-hat foot with your hand that plays the hi-hat. Your hi-hat foot should stay in contact with the pedal because removing it will affect your posture, balance and timing. Avoid leaning backwards, sideways or forwards (Fig. 1).

Bar 10 | *Closed hi-hat*
The '+' sign above the first hi-hat note indicates the hi-hat should be played in the closed position. This is achieved by pressing the hi-hat pedal down with your foot and tightening the hi-hat cymbals. As with the open hi-hat, you will still need to hit the hi-hat with your hand at the same time. This movement must be timed well or else the closed hi-hat will still sound like an open (or half open) hi-hat.

Bar 12 | *Snare and bass fill*
In this bar, there is a drum fill that indicates the end of the A section and the beginning of the B section in bar 13. The bass drum plays three consecutive quarter notes and rests on beat 4. This needs to be co-ordinated with the snare pattern, which includes four eighth notes followed by a quarter note. There are two sticking options for this snare fill: alternate sticking starting with your leading hand (R L R L R) or play all strokes with your leading hand (R R R R R). Whichever sticking option you decide to use, ensure that the rhythms are accurate and co-ordinated well with the bass drum (Fig. 2 with two sticking options).

B Section (Bars 13–20)

This is the second section of the piece, usually referred to as the chorus in rock music. The groove is played on the ride cymbal with a few crash cymbal hits.

Bar 13 | *Crash cymbal*
The first cymbal note in this bar indicates the crash cymbal should be played. Co-ordinating the crash with the bass drum is an important and useful skill for every drummer.

Bar 13 | *Ride cymbal*
Apart from the crash hits, all the cymbal notes in this section tell you that the ride cymbal should be played. The ride will replace the natural part of the hi-hat in the groove and should be played with accuracy and in unison.

Bar 20 | *Crashing*
In this bar, there are two crash hits played with the bass drum. These are placed on beats 1 and 3 with quarter-note rests in between. To ensure you perform the crash and bass drum in unison, hit the crash with conviction and continue to count the beats during the rests.

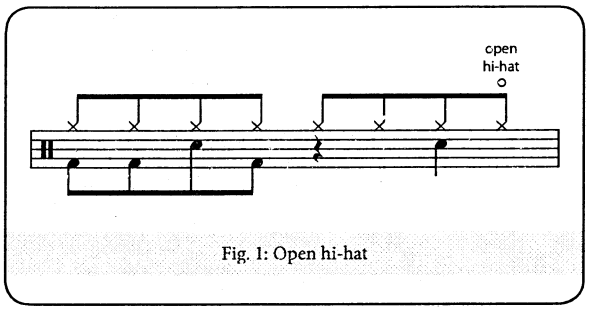


Fig. 1: Open hi-hat

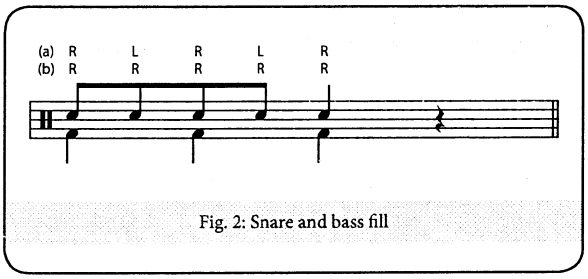


Fig. 2: Snare and bass fill

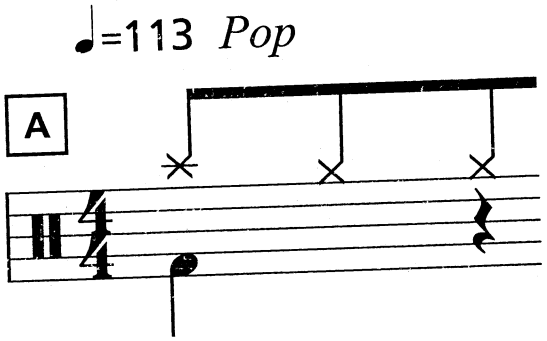
Bend And Snap

SONG TITLE: BEND AND SNAP
GENRE: POP
TEMPO: 113 BPM

TECH FEATURES: BASS DRUM VARIATIONS
SNARE DRUM VARIATIONS
RIDE CYMBAL GROOVE

COMPOSER: PETER HUNTINGTON

PERSONNEL: NOAM LEDERMAN (DRUMS)
JON MUSGRAVE (PROD)



OVERVIEW

'Bend And Snap' is a pop track written in the dance floor friendly style of artists like Lady Gaga, Madonna and Rihanna. The song features bass and snare drum variations and a ride cymbal quarter-note groove among its techniques.

STYLE FOCUS

Modern pop is influenced extensively by the many permutations of dance music from soul to R'n'B and hip hop. In the studio, most drumming on a wide range of pop artists' singles and albums comes from samplers and sequencers, but when these artists go on tour they often prefer to have live musicians on stage, even if only to serve the purpose of creating the visual impact of a real band. The beats are neither complex nor fancy, so concentrate on keeping the groove steady and making your drums sit in the pocket. It is the job of a pop drummer to give the singers a rhythmic platform upon which to perform.

THE BIGGER PICTURE

Michael Jackson and Madonna were the respective King and Queen of pop in the 1980s and 1990s, and both artists have drawn inspiration from dance music throughout their careers. Madonna brought an obscure dance fad from the New York clubs to the world with her hit 'Vogue', and her constantly morphing image paved the way for the visual excesses of Lady Gaga.

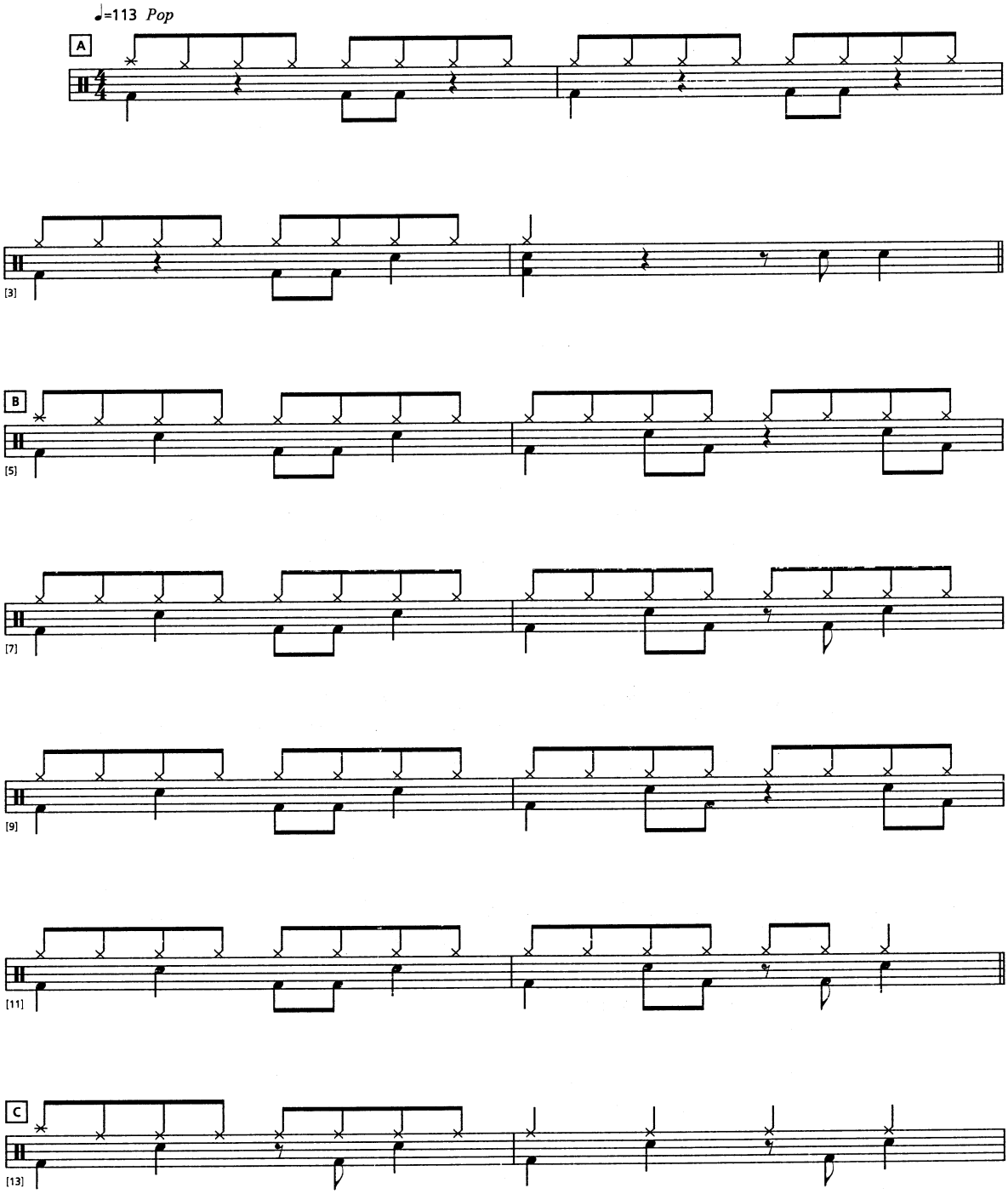
Modern pop is the domain of the producer. The legendary Quincy Jones masterminded Jackson's record breaking albums *Off The Wall* (1979) and *Thriller* (1982), the latter of which is the biggest-selling album of all time. Producers like Jones do use samples but they also call upon the services of top session drummers. For example, John 'JR' Robinson, the late Jeff Porcaro and the versatile Josh Freese. These players play in the pocket with superb feel and never play a note more than is necessary for the song.

RECOMMENDED LISTENING

The Fame (2008) by Lady Gaga spawned the hits 'Just Dance' and 'Poker Face', which exemplify modern dance pop. The Saturdays have also caught the public ear with their take on electro pop, and their single 'Higher' tipped its hat to the sounds of Lady Gaga and Rihanna. For a global perspective, try Korean pop group Girls Generation and their Lee Soo Man produced single 'The Boys'.

Bend And Snap

Peter Huntington



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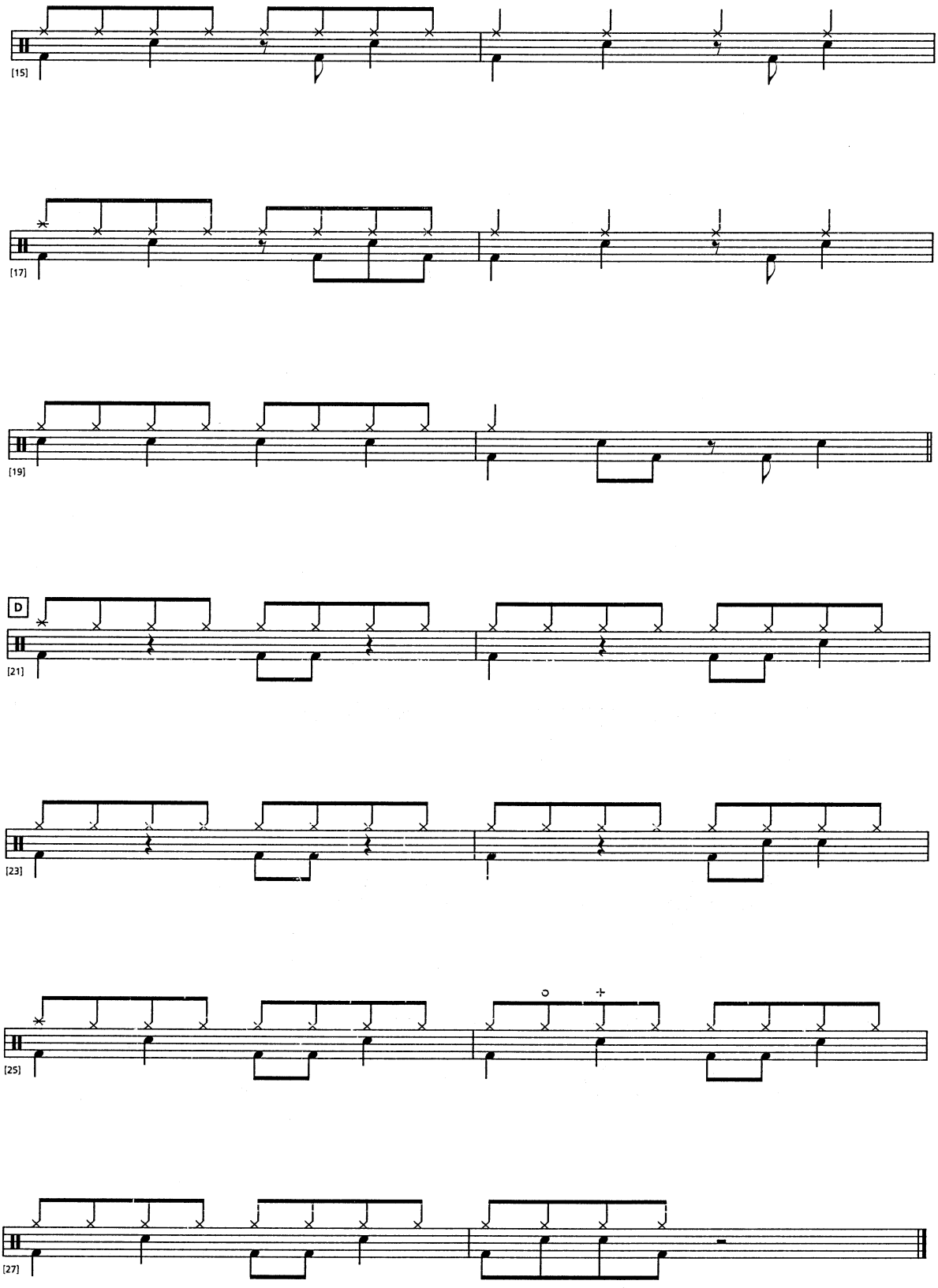

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Walkthrough

A Section (Bars 1–4)

The A section uses a breakdown type groove that leads to the full groove in bar 5. In bar 4, there is a break on beat 1 that is followed by a snare drum fill.

Bar 1 | *Breakdown groove*
This groove consists of eighth notes on the hi-hat and a crash on the first beat. The bass drum plays on beats 1 and 3 as well as the offbeat of the third beat. Playing this groove accurately and with a secure pulse requires practise.

Bar 4 | *Break*
In this bar there's a break of one and a half beats after the initial snare/hi-hat/bass drum hit. Count all the eighth notes in the bar and strike the snare on the offbeat of the third beat with conviction (Fig. 1).

B Section (Bars 5–12)

This is the first main section of the song, usually referred to as the verse in pop music. The groove is played on the hi-hat with some snare and bass variations.

Bar 5 | *Crash on beat 1*
Playing the crash cymbal on the first beat of this bar indicates the beginning of a new section. The crash is played with a bass drum in order to make this statement more pronounced. Focus on moving your right hand in the most efficient way, ensuring it is prepared to play the cymbal indicated when needed. Co-ordinating the crash and bass drum accurately will lead to a more convincing opening to the section.

Bars 5–12 | *Snare / bass drum variations*
The basic pattern that was introduced in bar 5 continues to develop and vary throughout the section. Try practising the snare/bass pattern without the cymbals and ensure all rhythmic values are accurate. When you feel ready, add the cymbals and play along with the track or a metronome.

C Section (Bars 13–20)

This is the second main section of the song, which is mostly referred to as the chorus in pop music. The groove here is played on the ride cymbal, which continually changes between quarter notes and eighth notes. Bar 20's drum fill indicates the end of this section and the beginning of section D in bar 21.

Bar 13–18 | *Ride cymbal*
Apart from the crash hits, all the cymbal notes in this section indicate that the ride cymbal should be played. The ride cymbal pattern changes rhythm every bar, from eighth notes to quarter notes and vice versa. Practise this pattern on the ride until you achieve a consistent pulse before putting it together with the snare and bass drum pattern.

Bar 14 | *Offbeat bass drum*
On beat 3, there is an eighth-note rest followed by an eighth-note bass drum. The bass drum is played on the '&' of beat 3, the offbeat. Co-ordinating this with the quarter note hi-hat may be challenging at first. Counting all the eighth notes in the bar ("1 & 2 & 3 & 4 &") and using a metronome should solve this.

D Section (bars 21–28)

This begins with a four-bar breakdown groove then develops to a full groove from bar 25. The rhythmic phrase in bar 28 is played with the hi-hat, snare and bass drum.

Bar 26 | *Open hi-hat*
This is the only open hi-hat in the piece but the same principles apply. Your hi-hat foot should stay in contact with the pedal in order to maintain your posture, balance and timing. Avoid leaning backwards, sideways or forwards.

Bar 28 | *Ending phrase*
This is a musical interpretation of the rhythmic phrase the other instruments play. The hi-hat plays the first four eighth notes in the bar then rests on beats 3 and 4. The bass drum plays on the first and fourth eighth notes, and the snare plays on the second and third eighth notes. The half note (minim) rest on the third and fourth beats applies to both parts of the stave, so the offbeat of the second beat is the last note you have to play.

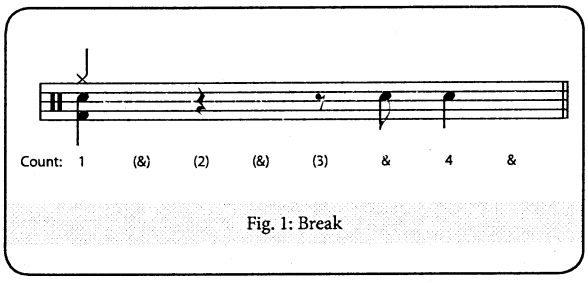

Fig. 1: Break

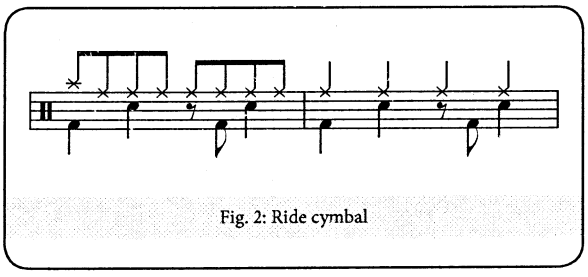
Fig. 2: Ride cymbal

Jangle Road

SONG TITLE: JANGLE ROAD
GENRE: ROCK 'N' ROLL
TEMPO: 115 BPM

TECH FEATURES: DOUBLE-SNARE BEAT
SIMPLE BREAKS
SNARE FILLS

COMPOSER: HENRY THOMAS

PERSONNEL: STUART RYAN (GTR)
HENRY THOMAS (BASS)
NOAM LEDERMAN (DRUMS/ PERCUSSION)
MARTIN HIBBERT (VOCALS)
ROSS STANLEY (KEYS)

OVERVIEW

'Jangle Road' is a rock 'n' roll track in the style of 1960s groups such as The Beatles and The Byrds, as well as legendary surf rockers like Dick Dale. The track features simple breaks and syncopated snare hits among its drum techniques.

STYLE FOCUS

'Jangle Road' harks back to the middle of the 1960s when The Byrds and others took rock 'n' roll and balanced it with a touch of folk, 12-string guitars, increasingly psychedelic lyrics and catchy melodies. The Beatles put their own Mersey beat spin on American rock 'n' roll while The Shadows lit up the charts with their guitar based instrumentals.

Drummers like The Beatles' Ringo Starr were inspired by R&B, drawing upon the blueprint of New Orleans session legend Earl Palmer who cut classics with everyone from Fats Domino and Little Richard to Frank Sinatra and Glen Campbell. This musical style can be heard in the double snare hits in 'Jangle Road', included to give the track a lilt that was common in early 1960s rock 'n' roll and surf guitar music. The breaks are simple and act as a form of punctuation between verses and choruses.

THE BIGGER PICTURE

In the 1960s, The Beatles, The Rolling Stones and The Animals fell in love with American rock 'n' roll and R&B, which they then exported back to America in what became known as The British Invasion. The music was cleaner and less raw than that of the original R&B performers, therefore making it more radio friendly. As The Rolling Stones and The Beatles dominated the charts in both Britain and America, and wrote more of their own material, the music developed a distinct sound and identity.

Soon after, American bands and artists like The Byrds and Bob Dylan were exchanging ideas with their British counterparts, encouraging them to explore new vistas in their playing. Ultimately, the most important facet was that these drummers each kept good time and played danceable beats.

RECOMMENDED LISTENING

The Byrd's debut *Mr Tambourine Man* (1965) features the iconic title track. The Beatles' early output includes a host of great songs that mix rock 'n' roll, R&B and pop. For example, 'Please Please Me' and 'Love Me Do'. Also, listen to Dick Dale's classic surf rock tracks 'Let's Go Trippin'' and 'Take It Off'.

Jangle Road

Henry Thomas

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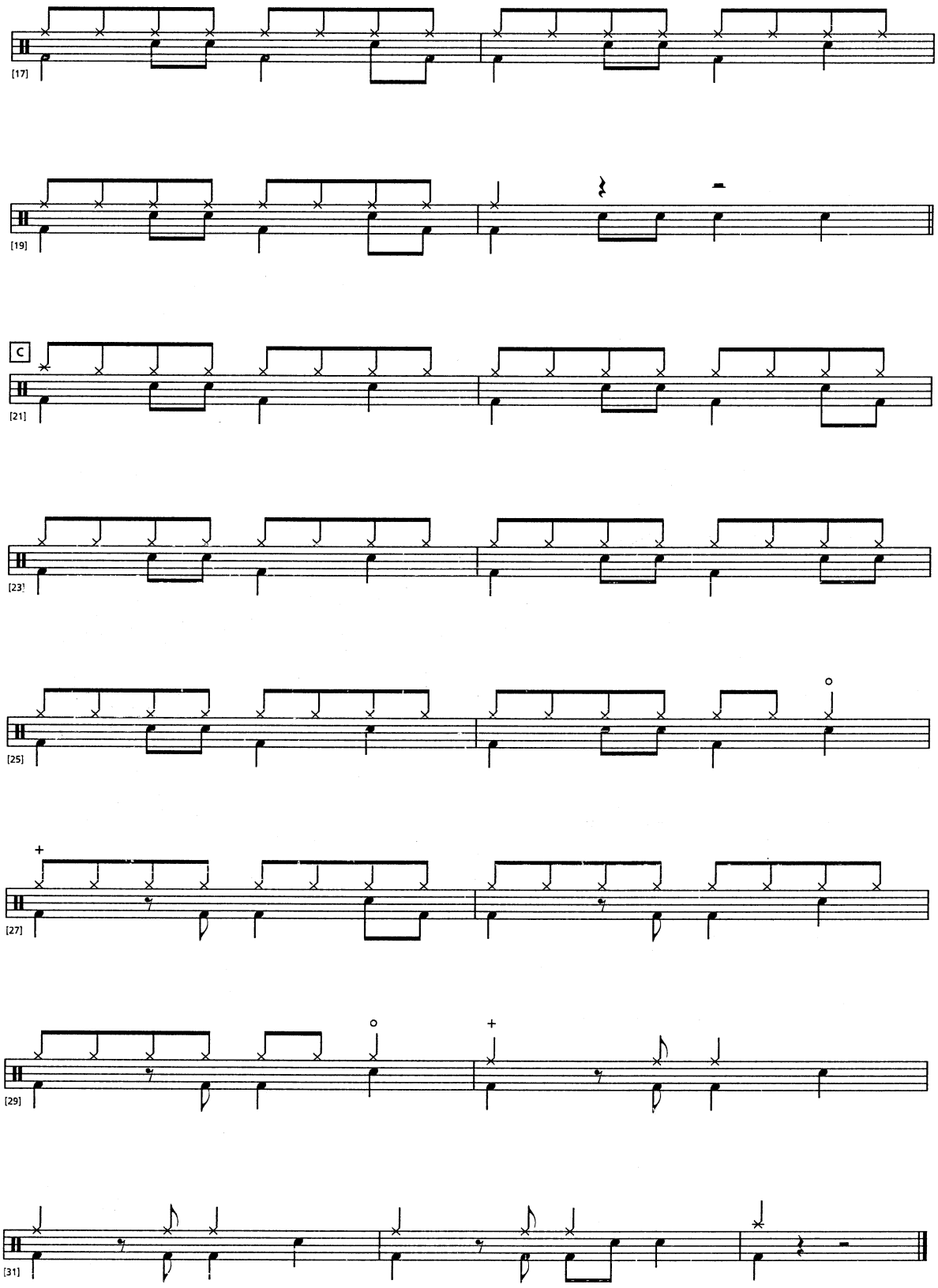

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Walkthrough

A Section (Bars 1–4)

The A section utilises a catchy musical rhythmic phrase that serves to lead into the full groove that begins in bar 5.

Bar 1 | *Counting the beats*
In order to play this rhythmic phrase accurately, you will need to count the beats and rests in the bar. Start by counting all the eighth notes and tapping the following rhythm on the snare: '1 rest & 3 4'. When it feels comfortable, move it to the kit and play the written voicings. Remember to play the bass drum and ride cymbal with reliable co-ordination and place the snare drum exactly on beat 4 (Fig. 1).

Bar 4 | *Break*
A similar concept applies in bar 4. However, there is a break of two quarter notes in the middle of the bar. Play the bass drum and crash on the first beat, count and rest on the second and third and, finally, play the quarter-note snare on the fourth beat.

B Section (Bars 5–20)

This is the main section, which brings into play a rock 'n' roll groove with many bass and snare drum variations.

Bar 5 | *Crash on beat 1*
Playing the crash cymbal on the first beat of this bar indicates the beginning of a new section. The crash is played with a bass drum in order to make this statement more pronounced. Focus on moving your right hand in the most efficient way, ensuring that it is prepared to play the cymbal indicated when needed. Co-ordinating the crash and bass drum accurately will provide a solid and convincing opening to this section.

Bar 5 | *Moving between cymbals*
The ability to move your hands accurately between the cymbals is integral to drumming. Ensure that the hi-hat, ride, and crash are set in the most comfortable way so that it is easy for you to reach and move between them.

Bars 5–19 | *Snare and bass variations*
The basic pattern introduced in bar 5 continues to develop and vary throughout the section. Try practising the snare and bass pattern without the cymbals and ensure that all the rhythmic values are accurate. When you feel ready, add the cymbals and play along with the track or a metronome.

Bar 6 | *Quarter-note rest*
In the third beat of the bar there is a quarter-note rest. This means that nothing will be played at the bottom part of the stave. However, the ride cymbal notated above the rest should be played. This will also help you to maintain a steady and consistent pulse.

Bar 20 | *Snare and bass fill*
The drum fill in this bar indicates the end of the B section and the beginning of the C section in bar 21. The bass drum and ride cymbal play on beat 1 and the snare plays the following rhythmic phrase: 'rest 2 & 3 4'. You should count the eighth notes in the bar in order to understand the rhythmic values used.

C Section (Bars 21–33)

The last section of the song features a rock 'n' roll groove on the hi-hat, a one backbeat groove and the same rhythmic phrase that was used in section A.

Bars 27–29 | *One backbeat groove*
In these bars, there is only one backbeat per bar, which should be played on the fourth beat. When playing grooves with only one backbeat, you might feel as if the groove slows down and begins to lose its intensity. However, the tempo does not change. This is simply a rhythmic illusion created by playing less backbeats.

Bars 30 | *Closing the hi-hat*
Sometimes you will have to close the hi-hat with your foot, but instead of playing the hi-hat with your hand at the same time simply hit a different cymbal. In this particular case, the '+' above the ride cymbal note indicates that the ride needs to be played and co-ordinated with closing the hi-hat with your foot (Fig. 2).

Fig. 1: Counting the beats

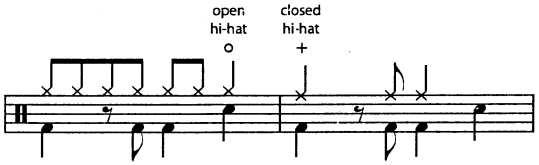


Fig. 2: Closing the hi-hat

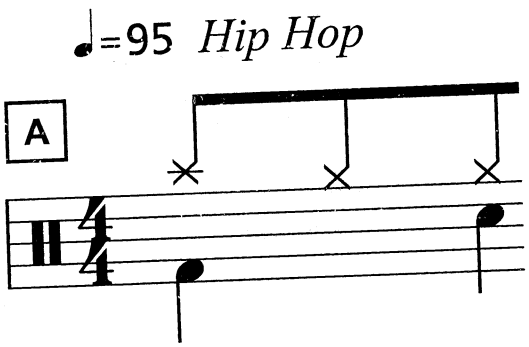
West Coast Rollin'

SONG TITLE: WEST COAST ROLLIN'
GENRE: HIP HOP
TEMPO: 95 BPM

TECH FEATURES: STRONG BACKBEAT
OPEN HI-HATS
SNARE DRUM FILLS

COMPOSER: NEEL DHORAJIWALA

PERSONNEL: NEEL DHORAJIWALA (PROD)
NOAM LEDERMAN (DRUMS)



OVERVIEW

'West Coast Rollin" is a hip hop track in the G-funk style popularised by artists like Dr Dre, Snoop Doggy Dogg and Warren G. It has a solid yet chilled out backbeat feel and features open hi-hats, snare drum fills and other techniques.

STYLE FOCUS

Early G-funk borrowed from the feel of George Clinton's P-funk, especially the basslines of later Parliament and Funkadelic records. These synth-laden bass sounds formed a rich, full sound which, when coupled with eighth-note feel instrumentation, gives this style the core of its groove. Beats two and four (the backbeat) routinely have the usual snares layered with hand claps to create a bigger sound and place more emphasis on these beats. It is not unusual for the drum part to play a solid backbeat feel for the majority of the track and to use fills sparingly.

THE BIGGER PICTURE

The West Coast hip hop scene, of which G-funk was a part, differed from that of America's East Coast. From Los Angeles to San Francisco's Bay Area, late 1970s funk and 1980s electro funk held sway, whereas in New York (the birth place of hip hop) producers were more likely to sample jazz or early funk records.

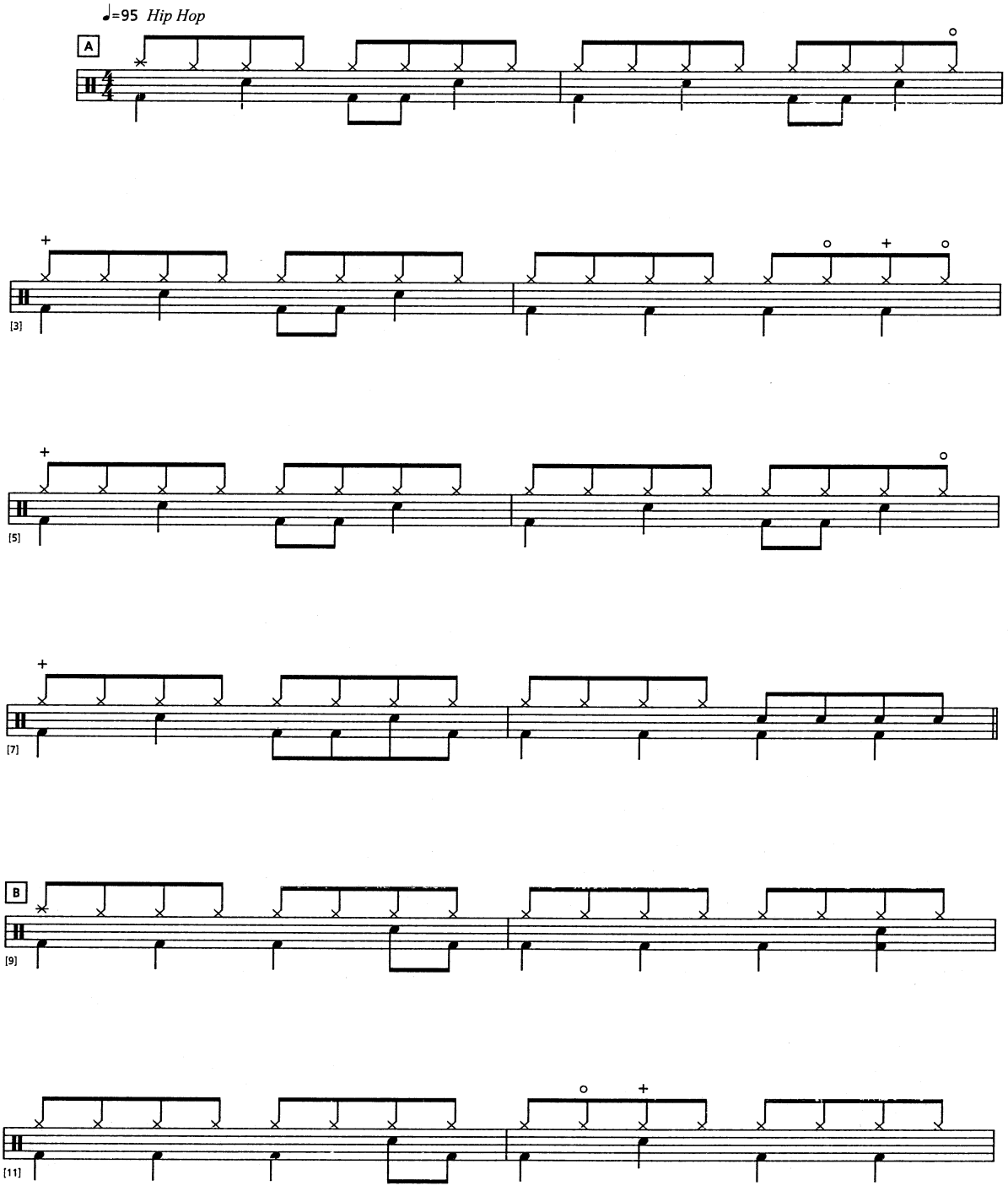
West Coast producers like Dr Dre and DJ Quik pioneered the signature G-funk bounce and began to move away from sampling towards the use of live musicians who would generate new grooves or replicate loops sampled from old records. G-funk continues to influence contemporary artists including 50 Cent and Mann, whose single 'Buzzin" was an international hit and, in its sampling of Nu Shooz' 'I Can't Wait', a throwback to the classic West Coast production style.

RECOMMENDED LISTENING

Dr Dre's classic solo album *The Chronic* (1992) was G-funk's first major release. The tracks 'Dre Day', 'Nuthin' But A G Thang' and 'Let Me Ride' are essential listening. Dre also produced Snoop Dogg's controversial debut *Doggystyle* (1993), which brought G-funk to the mainstream. 2Pac began his career as a member of Digital Underground and is a key figure. 1995's *Me Against The World* was popular with an audience beyond G-funk's native West Coast. *Warning: these records may contain content that is unsuitable for children.*

West Coast Rollin'

Neel Dhorajiwala



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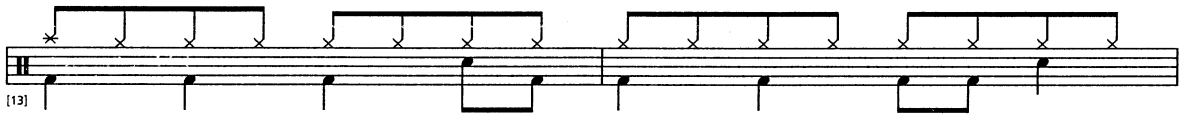

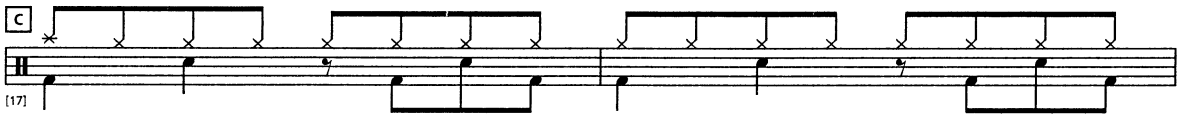

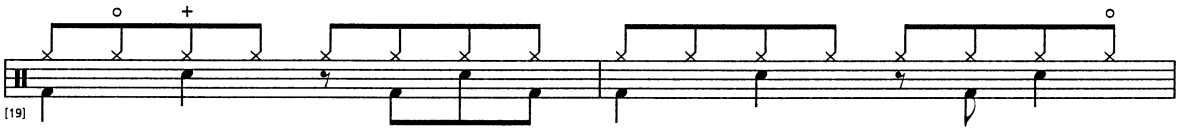

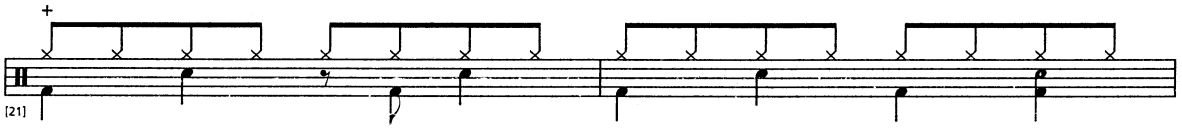

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Walkthrough

A Section (Bars 1–8)

The first section of this piece features a basic hip hop groove. There are consistent eighth note hi-hats, with occasional open/closed marks, backbeat snare, a straight bass drum pattern and one crash cymbal hit in bar 1.

Bar 1 | *Crash on beat 1*
Drummers employ this technique frequently so it is worth practising it until it becomes second nature. You must play the crash cymbal and bass drum in unison while ensuring accurate timing and secure co-ordination. The crash and bass drum hit on beat 1 generally indicates the start of a new section (Fig. 1).

Bar 4 | Open hi-hats on offbeats
In order to produce a solid open hi-hat sound you will need to co-ordinate your hi-hat foot movement with your hand that plays the hi-hat. In this bar the open hi-hats are played on the offbeats of beats 3 and 4 (the offbeat is the second eighth note of each beat, which is generally counted as "&"). The hi-hat should be played as closed in the following eighth notes, so co-ordinate the movement of your hi-hat foot with the bass drum, which needs to be played at the same time. When working on this technique it is vital that you remember this principle: in order to achieve a solid pulse, your body should remain balanced; therefore, avoid leaning backwards, sideways or forwards.

Bar 8 | Fill
In bar 8 there is a snare fill of four consecutive eighth notes. There are a few sticking options for you to choose from: singles (R R R R or L L L L); alternate (R L R L or L R L R); or doubles (R R L L or L L R R). Try them all and see which feels most comfortable and works best with your technique. Counting the eighth notes in these bars as "1 & 2 & 3 & 4 &" will help you to lock in with the click or track.

B Section (Bars 9–16)

This is the breakdown section of the piece where there is only one backbeat snare per bar. The bass drum plays on most beats and there is a fill in bar 16 that indicates the end of the section.

Bars 9–15 | *One backbeat groove*
When you play only one backbeat per bar you will feel as though the groove has slowed down and lost its intensity. This is frequently used in hip hop to create dynamic changes in different sections.

Bar 16 | *Snare and bass fill*
The drum fill in this bar indicates the end of the B section and the beginning of the C section in bar 17. The bass drum plays four consecutive quarter notes and the snare plays the following rhythmic phrase: "1 & rest & 3 4". Count the eighth notes in the bar in order to understand the rhythmic values and rest that are used. When playing phrases like this one on the drum kit it is recommended to experiment with different sticking options until you find the one that works best for you. In order to develop reliable hand technique, try using the following sticking: R L rest L R L. Alternate sticking such as the one suggested here will help you to develop a more accurate and even single stroke roll. (See Fig. 2 for sticking example.)

C Section (Bars 17–25)

This is the reprise of the A section and the groove features crash cymbals and open/closed hi-hats. The drum part in bars 24 and 25 follows the rhythms played on the backing track by the other instruments.

Bars 24–25 | *Ending phrase*
The rhythm of this phrase is straightforward: six consecutive quarter notes are played and followed by a rest on the final two beats. In bar 24 all four quarter notes are played with the bass drum and open hi-hat, and in bar 25 both quarter notes are played with the bass drum and crash cymbal. Apart from maintaining a consistent open hi-hat sound and keeping your posture balanced, you need to focus on moving your hand in time between the cymbals.

Bars 24–25 | *Moving between kit parts*
The ability to move your hands accurately between the drums and cymbals is integral to drumming. Ensure that your drum kit is set in the most comfortable way so that it is easy for you to reach each part of the kit.

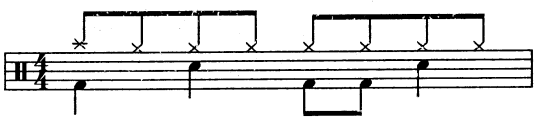


Fig. 1: Crash on beat 1

Fig. 2: Snare and bass fill

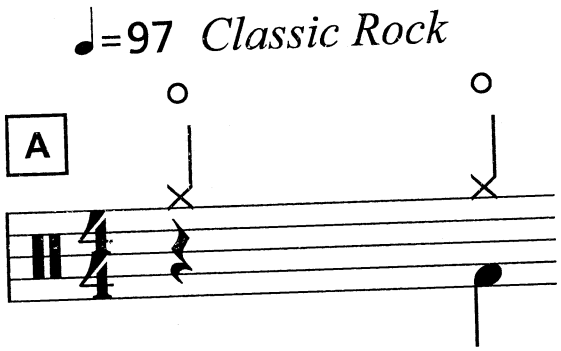
Deep Trouble

SONG TITLE: DEEP TROUBLE
GENRE: CLASSIC ROCK
TEMPO: 97 BPM

TECH FEATURES: SNARE FILLS
SYNCOPATED ACCENTS
OPEN HI-HAT

COMPOSER: COLIN WOOLWAY

PERSONNEL: NOAM LEDERMAN (DRUMS)
STUART RYAN (GTR)
HENRY THOMAS (BASS)
ROSS STANLEY (KEYS)



OVERVIEW

'Deep Trouble' takes its lead from classic bands like Deep Purple, Led Zeppelin and Cream. It features solid drumming played in the pocket to provide a firm foundation for the distorted guitar riff that is the calling card of many classic rock classics.

STYLE FOCUS

This style of no frills rock drumming centres around keeping things simple and well played. It is vital that you keep the main pulse of the groove in the pocket or as tight to a click track as possible. This inspires confidence in the bass player who will lock in rhythmically with conviction, in turn having a positive effect on the rest of the band. This is when a dynamic performance is achieved and it all comes down to the drums being played in time.

THE BIGGER PICTURE

Classic rock was born in the late 1960s thanks to bands such as Led Zeppelin, Deep Purple and Cream. The sound is a modification of rock 'n' roll; louder drums, virtuoso vocals and heavier guitar riffs are all part of the classic rock sound.

Early classic rock bands of the 1960s featured some skilful drummers, in particular Led Zeppelin's John Bonham, Deep Purple's Ian Paice and Cream's Ginger Baker. This is a trend that continued with the later emergence of Free, Bad Company and AC/DC.

Deep Purple drummer Paice is the only remaining member of the band's original line-up and one of classic rock's few famous left-handed drummers. He still holds drum clinics to demonstrate differing techniques and tours the world with his band.

Classic rock progressed throughout the late 1970s and 1980s through groups like ZZ Top, Alice Cooper and Van Halen. Each of these groups is worth exploring for doses of classic hard rock drumming.

RECOMMENDED LISTENING

Deep Purple's *Fireball* (1971), *Machine Head* (1972) and the live *Made In Japan* (1972) feature outstanding drumming by Paice. The song 'Fireball' boasts his famous drum solo at the start in which he uses a double-bass pedal. Bonham's beats on 'When The Levee Breaks' and 'Rock And Roll' on Led Zeppelin's *Led Zeppelin IV* (1971) have become signature grooves, while Cream's live version of 'Toad' contains a 14 minute drum solo from Baker!

Deep Trouble

Colin Woolway

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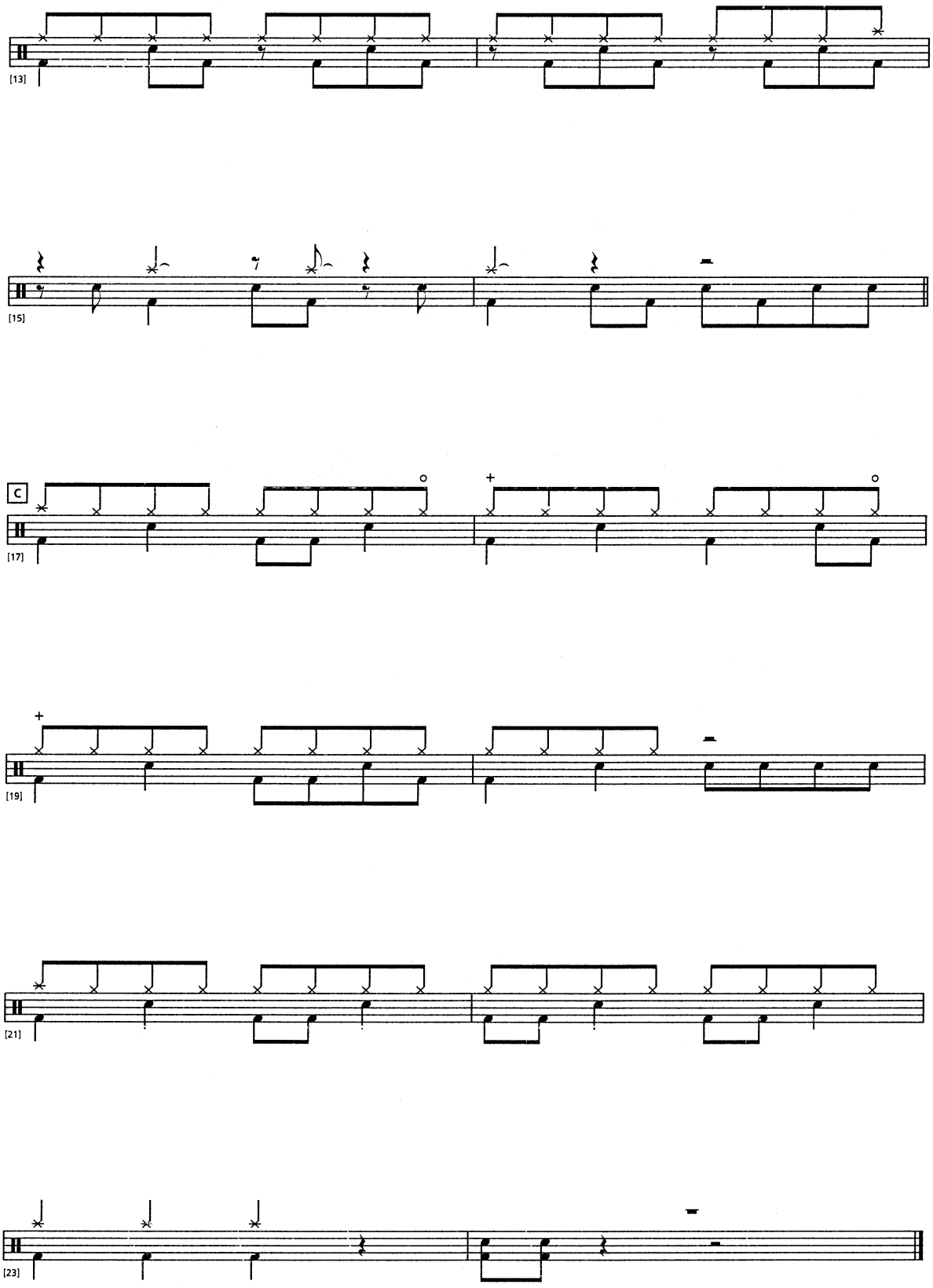

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Walkthrough

A Section (Bars 1–8)

This is the A section of the piece, which in most rock songs is referred to as the verse. In the first four bars there is an introduction type of beat with a fill in bar 4. The groove that enters in bar 5 features eighth note hi-hats, backbeat snare, open hi-hat, crash cymbal and a varied bass drum pattern.

Bar 1 | *Introduction beat*
This beat features quarter note open hi-hats and bass drum backbeats. When the hi-hat is continually open your hi-hat foot needs to remain loose but always in contact with the pedal (Fig. 1).

Bar 3 | *Syncopation*
In this bar there is a snare/crash hit on the offbeat of beat 4. This follows the open hi-hat/bass stroke on the backbeat of beat 4. Make sure to move your hands quickly to the required position and ensure that the offbeat is struck in unison. Continue to count the beats following this offbeat in order to accurately place in the fill in bar 4.

Bars 3–4 | *Fill*
At the end of bar 4 there are four consecutive eighth note snare drums. This is a preparation fill for the entry of the full groove in bar 5. There are a few sticking options for you to choose from here: singles (R R R R or L L L L); alternate (R L R L or L R L R); or doubles (R R L L or L L R R). Try them all and see which feels most comfortable and works best with your technique. Apart from the sticking, your other challenge will be starting the fill in time because it comes after a two beat rest that follows a crash/snare hit at the end of bar 3. Counting the eighth notes in these bars as "1 & 2 & 3 & 4 &" will help you to lock in with the click or track (Fig. 2).

Bar 6 | *Open hi-hat*
In order to play the groove's open hi-hat in time, you will need to co-ordinate the movement of your hi-hat foot with the hand that plays the hi-hat. Practise this hi-hat pattern and focus on timing and consistency of sound. To achieve a solid pulse while working on this technique it is vital that your body remains balanced, so avoid leaning backwards, sideways or forwards.

Bar 7 | *Closed hi-hat*
The '+' sign above the first hi-hat note in this bar indicates that the hi-hat should be played in the closed position. This technique is achieved by pressing the hi-hat pedal down with your foot and tightening the hi-hat cymbals. Apart from tightening your hi-hat foot, you will also need to hit the hi-hat and the bass at exactly the same time. This specific movement and use of voicing is common in drumming and a valuable commodity to have in your tool bag, so take your time and get comfortable with it.

B Section (Bars 9–16)

This is the second section of the piece which is usually referred to as the chorus in rock. The groove is played on the ride cymbal with a few crash cymbals and a fill in bar 16.

Bar 9 | *Crash cymbal*
The first cymbal note in this bar indicates that the crash cymbal should be played. Co-ordinating the crash with the bass drum is an important and useful skill that every drummer should have.

Bar 9 | *Ride cymbal*
Apart from the first cymbal note, which is a crash, all cymbal notes here indicate that the ride cymbal should be played. The ride will replace the natural part of the hi-hat in the groove and should be played with accuracy and in unison.

Bars 15–16 | *Rhythmic phrase and fill*
Listening to the full version of this track might be the quickest way of understanding the rhythms because the guitar and bass play the same rhythmic phrase. However, it is important that you spend time studying and understanding the combination of quarter notes, eighth notes and rests used in these bars.

C Section (Bars 21–29)

This is the reprise of the A section and features a full groove with crash cymbals and open/closed hi-hats and fills.

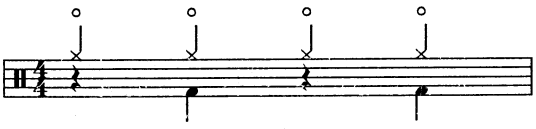


Fig. 1: Introduction beat

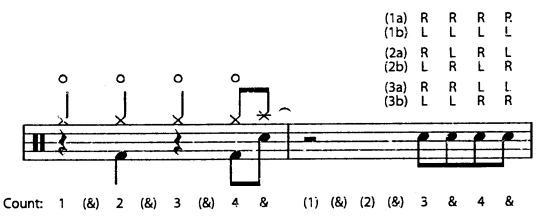


Fig. 2: Fill

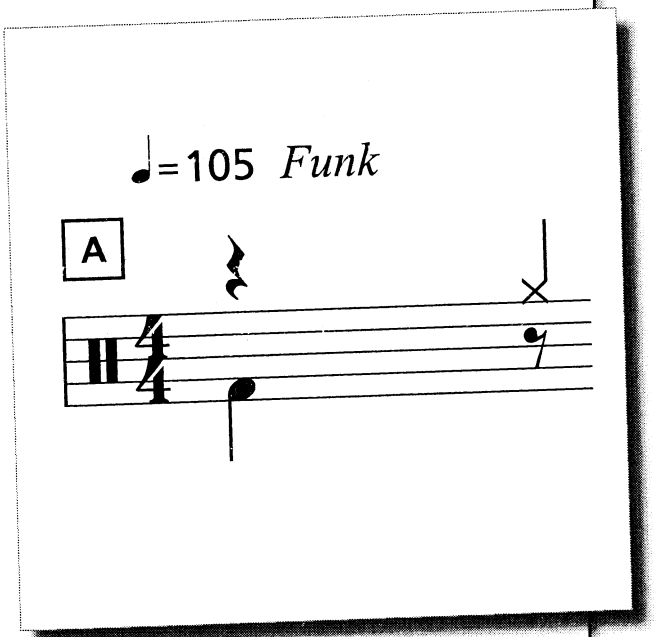
Munky Fusic

SONG TITLE: MUNKY FUSIC
GENRE: FUNK
TEMPO: 105 BPM

TECH FEATURES: OPEN HI-HAT
THREE VOICE UNISON
GROOVE ON RIDE CYMBAL

COMPOSER: LUKE ALDRIDGE

PERSONNEL: STUART RYAN (GTR)
HENRY THOMAS (BASS)
NOAM LEDERMAN (DRUMS)
ROSS STANLEY (KEYS)
FERGUS GERRAND (PERC)
FULL FAT HORNS (BRASS)



OVERVIEW

'Munky Fusic' is a funk tune with a rock influence in the style of bands like Sly & The Family Stone, Red Hot Chili Peppers and Wild Cherry. It features open hi-hat and a three voice unison among its techniques.

STYLE FOCUS

As with all funk drumming the groove is key but the rock element in this piece requires a big, rounded sound. The first groove is straightforward but your focus should be to keep it solid and tight.

THE BIGGER PICTURE

If James Brown invented funk with his musically radical single 'Cold Sweat' in 1967, Sly Stone has a fair claim for the invention of funk rock. Sly was the leader of the mixed race, mixed gender Sly & The Family Stone, a group that was as comfortable breaking musical barriers as it was boundaries of sex and ethnicity. In the case of funk rock, the latter was to prove most profound. Sly & The Family Stone's 1969 album *Stand!* combined the dance floor friendly rhythms of black funk acts with the distorted guitar licks of white rock groups.

At the same time, Jimi Hendrix was becoming a rock guitar hero while incorporating into his style elements of soul and R&B which he had absorbed while touring as a session guitarist with soul and R&B legends The Isley Brothers.

When George Clinton, leader of the doo wop group The Parliaments, discovered the music of Hendrix and Led Zeppelin in the late 1960s he changed course musically and renamed his newly guitar heavy group Funkadelic. This band crystallised the funk rock sound with cult hits such as 'Maggot Brain', 'Super Stupid' and 'Red Hot Mamma'.

In the 1980s, Clinton produced RHCP's album *Freakey Styley* (1985) and helped steer the band towards their own unique funk rock sound.

RECOMMENDED LISTENING

'Play That Funky Music' by Wild Cherry is an obvious influence here and the guitar riff that runs throughout it pins down the groove. The drumming on Sly & The Family Stone's single 'Dance To The Music' shows a solid, simple and funky approach, while you should also check out RHCP at their funkiest on their 1991 album *BloodSugarSexMagik*.

Munky Fusic

Luke Aldridge

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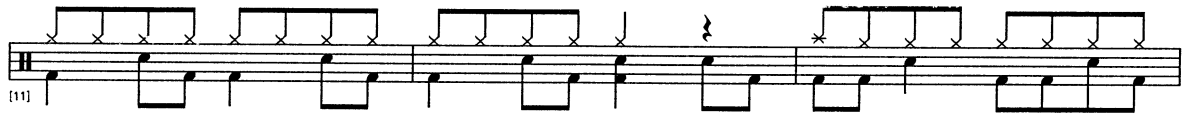

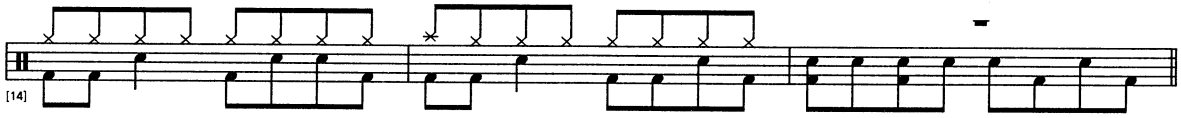

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Walkthrough

A Section (Bars 1–4)

The first section features a musical rhythmic phrase and a fill that leads to the full groove that enters in bar 5.

Bar 1 | *Counting the beats*
In order to play this rhythmic phrase accurately, you need to understand the beats used in this bar. The hi-hat plays on the backbeat (beats 2 and 4) and the bass drum plays on beats 1, 3 and the offbeat of beat 2. Start by counting all the eighth notes and tapping the following rhythm on the snare: 1 2 & 3 4. When it feels comfortable, move it to the kit and play the written voicings.

Bar 4 | *Unison fill*
Approach this hectic fill by breaking it down to the upper and lower parts of the stave. In the upper part there are six consecutive eighth notes followed by a crash on beat 4. The lower part has a similar pattern on the snare and four quarter note bass drums. When ready, put it together and practise. Remember the concept of unison and pay attention when three drum voices are played together (Fig. 1).

B Section (Bars 5–16)

This section features the main funk groove of the piece with variations and fills.

Bar 5 | *Groove*
This basic funk groove consists of eighth notes on the hi-hat and backbeat snare. The bass drum is played on beats 1 and 3 as well as the offbeats of the second and fourth beats. Co-ordinate the patterns accurately with a consistent pulse in order to achieve a solid groove.

Bar 5 | *Crash on beat 1*
Playing the crash cymbal on the first beat of this bar indicates a new section. The crash is played with a bass drum in order to make a more pronounced statement. Focus on moving your right hand in the most efficient way, ensuring that it is prepared to play the cymbal indicated when needed. Co-ordinate the crash and bass drum accurately to create a convincing opening to the section.

Bars 5–15 | *Snare/bass variations*
The basic pattern introduced in bar 5 continues to develop and vary throughout this section. Try practising the snare and bass pattern without the hi-hat and ensure that all the rhythmic values are accurate.

C Section (Bars 17–25)

The last section features a slightly varied groove on the ride cymbal and, in the last few bars, some drumming which should prove a challenge to you.

Bar 17 | *Moving between cymbals*
Moving your hands accurately between the cymbals is an integral technique of drumming. Ensure that the hi-hat, ride and crash are set up in the most comfortable way so it is easy for you to reach and move between them.

Bar 23 | *Open/closed hi-hat*
The hi-hat pattern in this bar can be challenging at first. Start by playing consistent eight notes on the hi-hat and counting "1 & 2 & 3 & 4 &". Next, try achieving the open hi-hat sound (by loosening your hi-hat pedal) on the offbeats. Remember that you will need to close the hi-hat on the beats in order to achieve fluency here. Adding the bass drum on each beat should not be difficult if you have understood and absorbed the hi-hat pattern (Fig. 2).

Bars 24–25 | *Ending phrase*
You may find it helpful to break down the fill in bar 24 into two sections of two beats. In the first section of the fill (beats 1 and 2) there are two snares, crash/bass hit and another snare. The second section (beats 3 and 4) has two bass drums, an open hi-hat/snare hit and another bass drum. All strokes are played as eighth notes so you can focus on playing the written notation accurately. After you feel comfortable with both sections, put them together and complete the passage with the crash/bass drum hit at the beginning of bar 25.

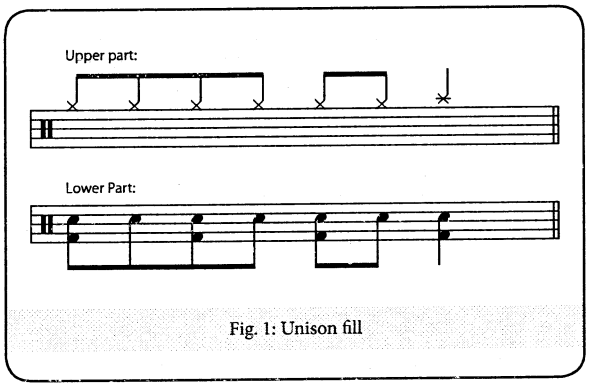


Fig. 1: Unison fill

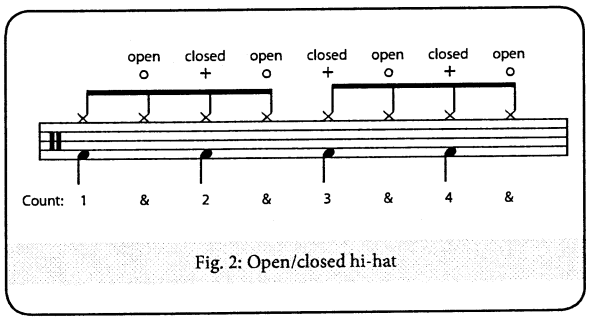


Fig. 2: Open/closed hi-hat

Technical Exercises

In this section the examiner will ask you to play a selection of exercises drawn from each of the three groups shown below. In addition there is a Fill exercise which you will play using the designated backing track. You do not need to memorise the exercises (and can use the book in the exam) but the examiner will be looking for the speed of your response.

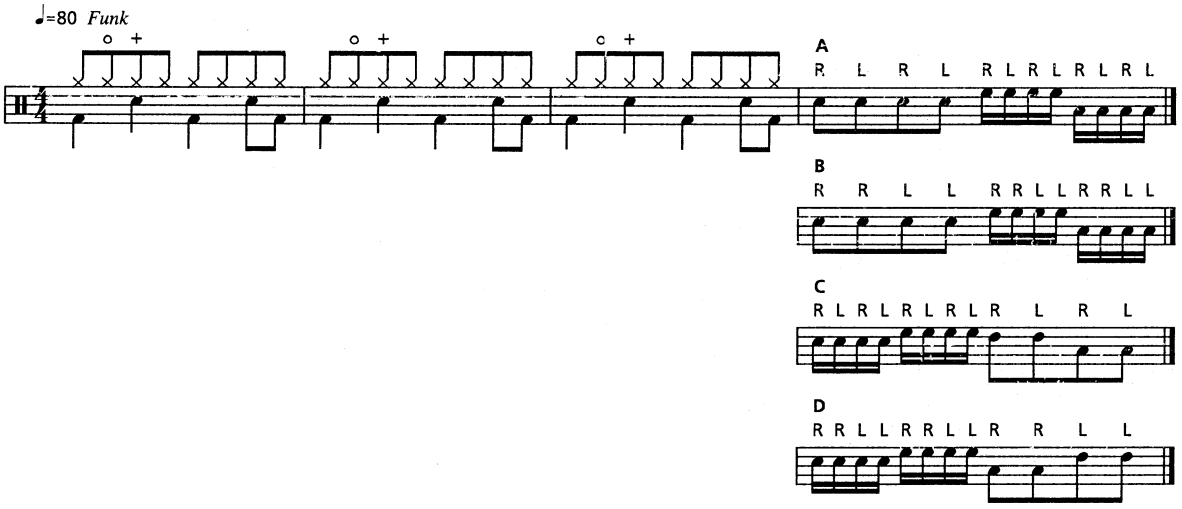
The stickings shown (L & R) are there as a guide for right handed drummers. Left handed drummers should reverse the sticking patterns. Before you start the section you will be asked whether you would like to play the exercises along with the click or hear a single bar of click before you commence the test. Groups A–C should be played at ♩= 70.

Group A: Single and Double Strokes
Single and double strokes in eighth notes, alternate bars.

Group B: Single and Double Strokes
Single and double strokes in 16th notes, alternate bars.

Group C: Paradiddles
Single paradiddle in 16th notes

Group D: Fill
In the exam you will be asked to play the three bar groove shown followed by one of the notated fills chosen by the examiner. The fills consist of alternating eighth- and 16th-note single and double stroke fills. You will perform this exercise to the backing track. The tempo is ♩= 80.

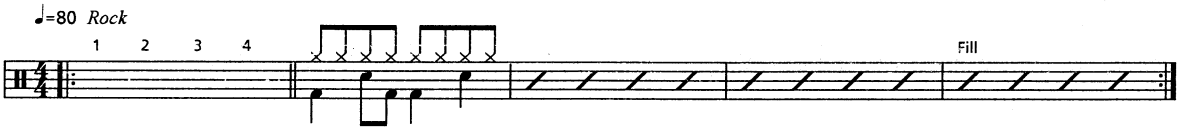


Sight Reading

In this section you have a choice between either a Sight Reading test or an Improvisation & Interpretation test (see facing page). You will be asked to prepare a Sight Reading test which will be given to you by the examiner. The test is four bars long and played on the snare drum. The examiner will allow you 90 seconds to prepare it and will set the tempo for you. The tempo is ♩= 80.

Improvisation & Interpretation

You will be asked to play a written one bar groove, vary it in the following two bars and improvise a fill in the fourth bar. The test will be played to a backing track using the bass drum, hi-hat and snare drum. You have 30 seconds to prepare then you will be allowed to practise during the first playing of the backing track, before playing it to the examiner on the second playing of the backing track. This test is continuous with a one bar count-in at the beginning and after the practice session. The tempo is ♩= 80.



Ear Tests

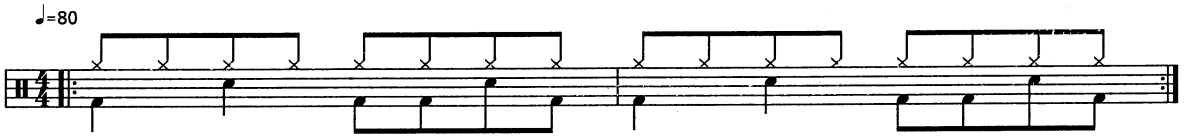
There are two Ear Tests in this grade. The examiner will play each test to you twice. You will find one example of each type of test printed below.

Test 1: Fill Playback and Recognition
The examiner will play you a one bar fill in common time played on the snare drum. You will play back the fill on the snare drum. You will then identify the fill from two printed examples shown to you by the examiner. You will hear the test twice.

Each time the test is played it is preceded by a one bar count in. There will be a short gap for you to practise. Next you will hear the vocal count in and you will then play the fill to the click. The tempo is ♩= 70.

Test 2: Groove Recall
The examiner will play you a two-bar groove played on the bass drum, hi-hat and snare. This is a two bar groove repeated. You will hear the test twice. You will be asked to play the groove back on the drum voices indicated for four bars.

Each time the test is played it is preceded by a one-bar vocal count-in. The tempo is ♩= 80.



General Musicianship Questions

In this part of the exam you will be asked five questions. Four of these questions will be about general music knowledge and the fifth question asked will be about your instrument.

Music Knowledge

The examiner will ask you four music knowledge questions based on a piece of music that you have played in the exam. You will nominate the piece of music about which the questions will be asked.

In Grade 1, you will be asked to identify:

- Drum voices on the stave
- The time signature
- Quarter and eighth note values
- A rest in the piece

Instrument Knowledge

The examiner will also ask you one question regarding your instrument.

In Grade 1 you will be asked to identify:

- The following parts of the drum kit – bass drum, snare, high tom, medium tom, floor tom, hi-hat, ride cymbal and crash cymbal
- Two main drum kit makes

Further Information

Tips on how to approach this part of this exam can be found in the *Syllabus Guide* for Drums, the Rockschool *Drums Companion Guide* and on the Rockschool website: *www.rslawards.com.*

Entering Rockschool Exams

Entering a Rockschool exam is easy, just go online and follow our simple six step process. All details for entering online, dates, fees, regulations and Free Choice pieces can be found at *www.rslawards.com*

- All candidates should ensure they bring their own Grade syllabus book to the exam or have proof of digital purchase ready to show the examiner.
- All Grade 6–8 candidates must ensure that they bring valid photo ID to their exam.

Marking Schemes

Grade Exams | Debut to Grade 5 *

ELEMENT	PASS	MERIT	DISTINCTION
Performance Piece 1	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 2	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 3	12–14 out of 20	15–17 out of 20	18+ out of 20
Technical Exercises	9–10 out of 15	11–12 out of 15	13+ out of 15
Sight Reading *or* Improvisation & Interpretation	6 out of 10	7–8 out of 10	9+ out of 10
Ear Tests	6 out of 10	7–8 out of 10	9+ out of 10
General Musicianship Questions	3 out of 5	4 out of 5	5 out of 5
TOTAL MARKS	**60%+**	**74%+**	**90%+**

Grade Exams | Grades 6–8

ELEMENT	PASS	MERIT	DISTINCTION
Performance Piece 1	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 2	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 3	12–14 out of 20	15–17 out of 20	18+ out of 20
Technical Exercises	9–10 out of 15	11–12 out of 15	13+ out of 15
Quick Study Piece	6 out of 10	7–8 out of 10	9+ out of 10
Ear Tests	6 out of 10	7–8 out of 10	9+ out of 10
General Musicianship Questions	3 out of 5	4 out of 5	5 out of 5
TOTAL MARKS	**60%+**	**74%+**	**90%+**

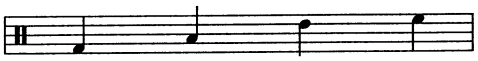
Performance Certificates | Debut to Grade 8 *

ELEMENT	PASS	MERIT	DISTINCTION
Performance Piece 1	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 2	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 3	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 4	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 5	12–14 out of 20	15–17 out of 20	18+ out of 20
TOTAL MARKS	**60%+**	**75%+**	**90%+**

* Note that there are no Debut Vocal exams.

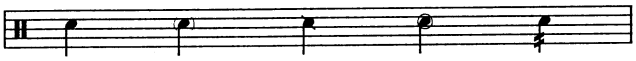
Drums Notation Explained

BASS DRUM & TOMS



Bass drum Floor tom Medium tom High tom

SNARE

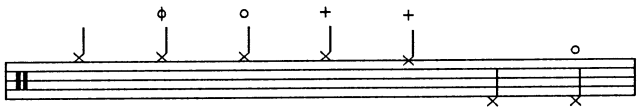


Snare Ghost snare Rim-shot Cross stick Buzz snare

Strike snare drum and surrounding rim at same time

Place palm on snare drum head and strike rim with stick

HI-HAT



Closed Half open Open Closed† Closed‡ Hi-hat foot closed Hi-hat foot open

† *Used on the first closed hi-hat that follows an open hi-hat*

‡ *The hi-hat is closed without being struck. Note that the hi-hat closed (cross) symbol may appear above drum voices other than the hi-hat (as shown above). This simply means another drum voice is being played at the same moment that the hi-hat is being closed.*

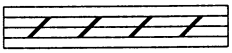
OTHER CYMBALS

Ride Ride (bell) Crash Crash* Crash roll

Allow all cymbals to ring on *unless explicitly stopped, as indicated by the keyword* ***'Choke'****. Occasionally ties may be used (*) to emphasise that cymbals should be allowed to ring on. This can avoid confusion during syncopations and pushes.*

GENERAL MUSIC NOTATION

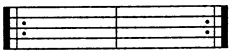
Accentuate note (play it louder).



Slashes are used to demarcate bars during solos, fills, developments and other ad lib. sections.

D.%. al Coda

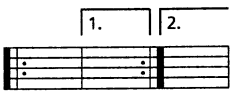
Go back to the sign (%) then play until the bar marked ***To Coda*** ⊕ then skip to the section marked ⊕ ***Coda***.



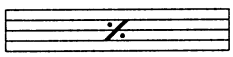
Repeat the bars between the repeat signs.

D.C. al Fine

Go back to beginning of song and play until bar marked ***Fine*** (end).



When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.



Repeat the previous bar. In higher grades these may also be marked *sim.* or *cont. sim.*

Repeat the previous two bars. In higher grades these may also be marked *sim.* or *cont. sim.*

In rudiments, each stem slash subdivides the note value by half.

MUSICAL TERMS WITH SPECIFIC EXAMINATION DEFINITIONS

Fill	Play an individual, stylistic fill.	**Develop**	Extend the musical part in a stylistically appropriate manner.
Cont. sim.	Continue in similar way but vary the pattern slightly.	**Rit. (ritardando)**	Gradually slow the tempo.

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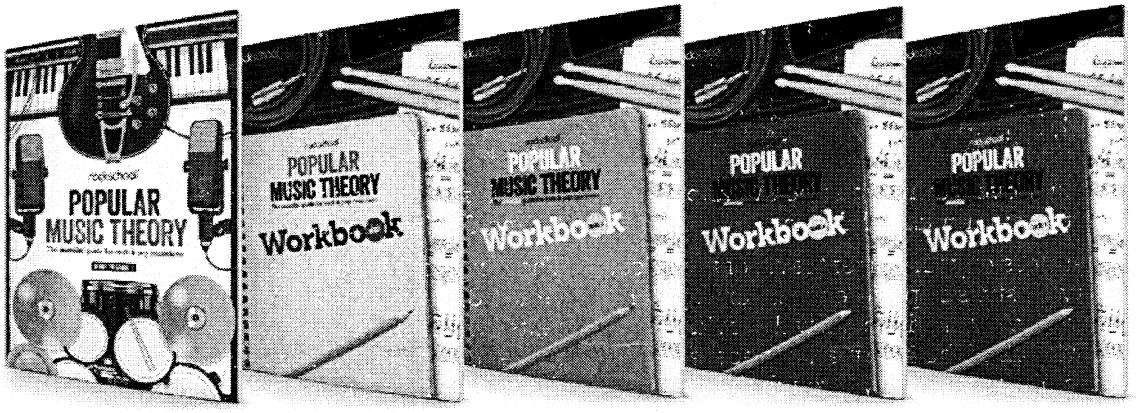

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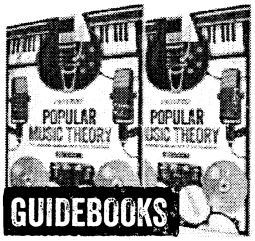

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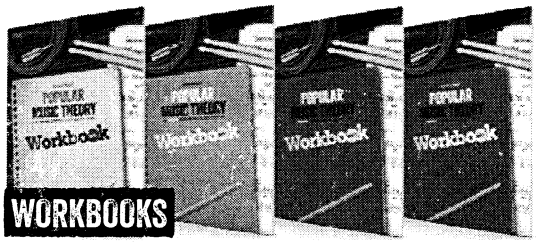

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ISBN 978-1-912352-97-5
9 781912 352975
Catalogue Number: RSK200061
ISBN: 978-1-912352-97-5